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## Tremendous Enthusiasm Greets Visit of Turin Opera Company to Paris

Rossini "Season" Opens with Beautiful Performance of *L'Italiana in Algeri*—Paris Concerts  
Decreasing—High Prices and the Tax on Free Tickets Discourage Recitalists—  
Monteux Fills Otherwise Empty Hall—Also Margaret Matzenauer—Marie  
Rappold Delights Parisians—Gieseck Wins Immediate Success—Cheers  
for Yehudi Menuhin—Famous Concert Series to Move

**PARIS.**—The two big events of the past week here were the opening of the Teatro di Torino and of the Diaghileff Ballet. The first roused unanimous and unstinted enthusiasm, but there are still great differences of opinion regarding the ultra-modernity of Diaghileff's productions.

The visit of the Teatro di Torino company is creating the same sort of effect here as that of Toscanini's visit to Berlin. The public is noisily enthusiastic, while leading critics openly regard this season at the Champs Elysees Theater as "another great lesson to us here in Paris on how opera should be given." In the opening work, Rossini's *L'Italiana in Algeri*, the cast proved to be remarkably homogeneous. Every singer is excellent and acts remarkably well and Walther Straram's orchestra, under Tullio Serafin, is superb.

Apparently the lessons given last year by Bruno Walter during the Mozart Cycle and during the recent Russian Opera season have borne fruit, so that instead of picking up a chorus of heterogeneous singers, the Russian chorus of A. Vlassoff was engaged, and has proved to be a great

### STAGE SETTINGS ATTRACTIVE THOUGH ULTRA-MODERN

This opera of Rossini was first presented in 1913 in Venice. It is needless to give the plot, which is fantastic and full of pitfalls for any but expert artists, as the performance can easily be turned into a farce. The Algerian settings, designed by Virgilio Marchi, were entirely in keeping and very lovely, especially in their coloring. The hall of the last act, with colonnades which lean at an angle of thirty degrees, was a masterpiece of daring modernity.

Mustafa, the Bey of Algiers, who has the Italian lady brought to his palace, was exceedingly well portrayed by Vincenzo Bettini, whose bass voice is remarkably flexible. Isabella, the capricious and beautiful Italian, a part which demands not only first class vocal equipment but a highly developed sense of acting, was equally well given by Conchita Supervia, who has a beautiful voice and unusual personal charm. Mention must also be made of the lovely voice of Isabella Marengo in the part of Elvira, the unhappy and discarded wife of Mustafa, and the lyric singing of the tenor, Nino Ederle, as Lindoro. Music lovers are now eagerly looking forward to the promised productions of La Cenerentola and the Barber of Seville.

### AMERICAN SEASON TO OPEN WITH HARLING OPERA

The plans for American opera in Paris, which will succeed the Italian season at the Champs Elysees Theater, have progressed rapidly with the arrival of Jeanne Gordon, of the Metropolitan Opera Company, who will sing the leading roles. Rehearsals are now under way. The first work given will be *The Light of Saint Agnes*, by Frank Hartling, composer of the operetta, *Deep River*. He is here in Paris to supervise the production of his work, which he characterizes as a play set to music. Judith will be the second work on the bill. Modern settings and modern interpretation are promised. The first performance will be given on June 19.

The three novelties promised by Diaghileff have not yet been produced and I shall postpone discussion of the Ballet's performances until next week, when the new works can be included.

We are inundated with ballets this week, for Argentina, too, has opened at the Opera-Comique, where she will dance

with the corps de ballet that was the delight of all lovers of things Spanish last year. The first bill comprised *Sonatina*, a one-act ballet with music by Ernesto Halffter, *Triana*, of Albeniz, and a suite of dances. The bill was not new, but to see Argentina is ever a delight and she brought the same charm and freshness to each of the works. She will remain for a fortnight.

Ida Rubinstein's Ballet, which has given several performances at the Opera, cannot be said to have aroused much enthusiasm in Paris. The quality of the productions is below even that of the regular opera corps de ballet, which is often severely reprimanded by the critics for its lack of ensemble. Rubinstein has brought out only one novelty, namely *Les Enchantements d'Alcine*, with a scenario by Laloy and music by Georges Auric, the talented composer of *Les Biches*—a ballet which remains as one of the great memories of the Diaghileff repertory. But both musically and choreographically the new work was too banal to receive serious attention.

### FAMILIAR FACES

One of the pleasures of the Paris season is seeing familiar faces, and unexpectedly meeting artists one knows and admires. At the Bois de Boulogne, one hot afternoon, I met Marguerite d'Alvarez, who has just given a concert here. The beautiful Aino Ackte has returned for a brief visit to her beloved Paris, which saw her debut at the Opera and which has always applauded her. She is now teaching at the Conservatoire at Helsingfors.

At the Opera, Eide Norena sings a different role every week, and Hallie Stiles is also singing steadily at the Opera Comique, prior to her departure for Hollywood. William Martin is preparing several new roles, in which he will be heard next month, but all of them are thinking longingly of Deauville, Vichy and other cool spots where they will be singing as soon as the season here is finished.

N. de B.

### NO MORE FREE SEATS

Concerts are fewer in Paris this season than two or three seasons ago. No doubt the steadily rising cost of living, not to mention luxuries, is the reason why the cheaper silence is now and then preferred to the more expensive concert of musical sounds. Free tickets do not exist, for the government exacts a tax from the bearers of complimentary tickets. And the tickets at reduced prices are now dearer than full priced tickets used to be. Like the ancient Latin poets, the concert goers look backwards and sigh for the vanished "age of gold."

At a concert in the large Pleyel Hall, called a Russian festival, Monteux gave a brilliant and convincing reading of Tchaikovsky's fourth symphony and Vladimir Horowitz made the most of Rachmaninoff's third concerto. There was great enthusiasm at the close for both pianist and conductor. The choice of Monteux as conductor of the Orchestre Symphonique has proved to be a wise move on the part of the Pleyel house; for the erstwhile empty hall is now always very well filled and often crowded.

### ELISABETH SCHUMANN A BOX OFFICE ATTRACTION

It was full when Elisabeth Schumann sang with the orchestra, for the program was attractive and the singer has a large following here. Under conductor Monteux's direction the orchestra played Beethoven's Leonora overture No.

3 and Franck's D minor symphony with a power, brilliancy, unanimity, romance and delicacy, which would have seemed impossible six months ago.

A program of Wagner music, with Margaret Matzenauer and Jean Kling as soloists, drew an immense audience into the Pleyel Hall. Isolde's death and Wotan's adieu are very popular in the concert halls of Paris and both were vociferously welcomed. The conductor was broad and genial in the Meistersinger prelude and dreamily poetic in the Siegfried Idyl, to the joy of the multitude. Everybody was called to the front several times, and the orchestra had to stand up to acknowledge the noisy din the public offered in return for the music.

At another concert Monteux varied his program to include two veritable antiques and a modern Bohemian sinfonietta by Leos Janacek. The harshness of the discords allotted to the loudest brass instruments probably accounted for the silence with which the work was received by the audience. The concerto by Ascoli for the viola d'amour, and the Venetian Symphony by Antonio Lorenzini, for small orchestra with solo parts for harpsichord, quinton, and viola d'amour, fared better. This music is at least harmonious and care free, although the violins and the viola d'amour together with the tinkling harpsichord very often sound as if something had gone wrong with the orchestra—as if somebody had smeared the strings with sugar. The soloists were enthusiastically applauded. The great number of the program, however, was Cesar Franck's *Le Chasseur maudit*, otherwise *Damned Hunter*, less profanely called *accursed*.

### ENTHUSIASTIC WELCOME FOR MARIE RAPPOLD

Marie Rappold drew a large audience into the Gaveau Hall and kept her hearers enchanted to the end with her exquisite singing of many songs, Italian, German, French, and Russian. There is a warmth and musical sweetness in Marie Rappold's voice which completely satisfy the most critical ear. The singer was called many times to the platform.

(Continued on page 7)

## Turnau Succeeds Clemens Krauss in Frankfort

Concert Programs Show a Return to the Classics—  
Ernst Wendel's Resignation Precipitates Disbanding of Symphony Orchestra

**FRANKFORT.**—Clemens Krauss has left Frankfort for Vienna, and the directorial crisis at the Frankfort Opera has been solved by the engagement of the Breslau Intendant, Prof. Josef Turnau. He is bringing with him his scenic manager, Dr. Herbert Graf, and Hans Wilhelm Steinberg, from the Prague Opera, has been engaged as first conductor. The outline of programs recently given by Prof. Turnau to the press is most promising, and altogether there are high hopes that the stability of Frankfort music life, which recently seemed considerably endangered, will be restored.

Concert programs, on the whole, are becoming more and more "reactionary." The Museumsgeellschaft Concerts, under Krauss, which are attended by the socially elite, have been almost exclusively classical in their choice of works. The few modern compositions that crept in were of the more compromising sort. The same is true of the Symphony Concerts, under Ernst Wendel. The Symphony Orchestra, incidentally, is to be disbanded at the end of this season for it has been held together only with much difficulty, and now Wendel has resigned. The better part of the players will be incorporated into the Frankfort Broadcasting Orchestra, which will be available for occasional concerts.

### TWO FAITHFUL MODERNISTS

Modern Music, with capital M's has had two propagandists, Hermann Scherchen and Jascha Horenstein. Scherchen, who is now in Königsberg, gave five concerts, in which, however, even he was forced to meet his public with "modified" and classical items. An important, and by no means superficial, success was won by the performance of Bach's *Kunst der Fuge* which, in spite of all its grandiose theory, is wonderfully clear and noble music. The work, in Graser's version, was produced some time ago in Wiesbaden. Among the newer works, we heard a posthumous Adagio from Mahler's Tenth Symphony, a Suite by Matthias Hauer and pieces by Anton von Webern. The success of these special concerts was, as far as attendance was concerned, regrettably poor, the result partly, no doubt, of the still prevailing overproduction of concerts.

For those who have an interest in living art and in what is to lead the way to the future, the local group of the International Society for New Music gave three stimulating and delightful concerts, Jascha Horenstein conducting. He gave the *Concerto Grosso*, No. 2, by Ernst Krenek, with great pomp, and works by Jenmittz and Stravinsky (Octet for Wind Instruments). The young Viennese Kolisch Quartet, which is surely unsurpassed anywhere, played Schönberg's remarkable new quartet, op. 30, and Bela Bartok's Third Quartet as well as a most charming Quartet Suite by Alban Berg. At the third concert, Steuermann, the Viennese pianist, was also heard as a composer, in a sonata consistently Schönbergian in style; further songs by Webern and Debussy; a very pretty little solo sonata of Hindemith's and one by Jarnach; finally a piano sonata, op. 1, by Hans Eisels.

The production of *The Makropulos Case*, by Janacek, at the Opera, has already been mentioned. Various revivals, such as *Aida*, were produced with great splendor, but of newer works only Moussorgsky's charming *Sorochintsi Fair* was given, preceded by Stravinsky's *Pulcinella Suite* as a ballet. Krauss had evidently neither the courage nor the desire to risk great expense on the production of a new work, which, after but a few performances, generally failed to keep its place in the repertory.

H. L.



YEHUDI MENUHIN, who has set musical Europe agog, is shown here in Dresden, where in one evening he played with the Dresden Orchestra, under Fritz Busch's baton, the Beethoven, Bach, and Brahms concertos, creating a record-breaking sensation. Left to right are shown Yehudi, Conductor Busch, Sam Franko (whose arrangement for concert use of Vivaldi's G minor concerto, dedicated to Yehudi, was included on the recital programs in Europe), and Moshe Menuhin, father of Yehudi.

## IMPRESSIONS OF ART IN EUROPE

By Percy Grainger

## Article 2—Sweden and Norway (March, 1929)

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MY impressions of art in Sweden and Norway may be summed up in one word: vitality. Not merely that vitality which, father-like, throws out new ideas into the world, but also that more mother-like vitality which watches tenderly and protectingly over young intellectual stars and does not lose interest in them or patience with them until they have matured and exerted their full influence upon mankind.

These Northern peoples are spiritually thrifty (in the true and full sense of the

folk-costumes—all of these movements unique in their extent and success.

A great work in preserving old-time lowness is done by the Domestic Crafts Associations ("Hemslöjd" and "Husflid") organizations that encourage and enable country-side craftsmen to carry on the local traditional arts of weaving, embroidery, woodcarving, furniture-making, metal working, etc., by displaying and selling their art-products in the great cities. From the stores of these organizations, whose show-rooms are as beauteous as the fairy castles of our

their general vitality, their ways seem to part in that the Swedish spirit runs mainly to culture of all kinds, while the Norwegian spirit runs strongly to enthusiasm. The Swede is Europe's natural aristocrat. All classes of the population are more or less aristocratic-looking, aristocratic-mannered. The national taste instinctively demands buildings, museums, concert halls, stores, art, furniture, clothes, customs that are more lordly, grand, solid, tasteful and exquisite than those elsewhere. (It was instructive to note how tawdry, gaudy and cheap some of the best modern French furniture, pottery and glassware looked after seeing the modern Swedish equivalents—the distinctive "Swedish Tin" products, for instance).

The main trend of Swedish thought is towards nobility, gracefulness, harmoniousness and dignity. It is therefore not surprising to find the Swedes noticeably lacking in sense of humor. And I am glad to see how well they get on without it; for I have long considered "a sense of humor" a very over-rated commodity, having my suspicions that it is, in most cases, naught else but a bad habit, on the part of the lazy, slipshod people, of slavishly "making the best of" unseemly or disgusting situations and conditions that more properly ought to be humorlessly fought and made an end of.

If a man wants to attain to a high and wide range of culture, I would advise him to live in Stockholm. But if he wants to kindle his mind I would advise him to try Norway. Life there is one unending exhilaration. The natural enthusiasm of the Norwegians is like a foaming mountain torrent, every field of thought and action being attacked with the same burning boyish keenness. As for their delightful delight in the recent wedding of their Crown Prince to the Swedish Princess, it reminded me of that memorable phrase in Gaugain's enthralling record of South Sea Island Life, *Noa Noa*: "It was the homage of a phrenetic populace."

Full artistic vitality presupposes, it seems to me, another perfect balance—that between the native and the foreign in art. Also this balance is most satisfactorily present throughout all Scandinavia.



PERCY GRAINGER, ELLA GRAINGER, GISKEN WILDENVEY, AND HERMAN WILDENVEY AT STAVERN, NORWAY.

word, linked with the idea of thriving) in that they energetically avoid cultural wastefulness and forgetfulness. We often observe countries, in which the artistic vitality suffices only to produce mere modernism or mere conservatism—that, to my mind, is a partial and ineffectual vitality. In no countries known to me are experimentation and conservatism so perfectly balanced as vital Scandinavia—those lands of normal, natural living; those lands of great uses and few abuses, where the whole population seems instinctively to follow that freedom that Tennyson described as avoiding "the falsehood of extremes."

Great contrasts do exist—such as the immense contrast between the ultra-modern iconoclastic anti-authoritative national life of the people and their ultra-polite personal manners, which latter display an old-world courtliness, formality and gracefulness elsewhere extinct in Europe—but these contrasts are made harmonious by the perfect balance existing between them; neither the old-fashioned nor the new-fangled tendencies can become extreme, can enjoy undisputed sway, amongst a race so alert-minded, so individualistic, so quick to resent and combat abuse and injustice.

All the world knows the ability of such wholly or partly Scandinavian heroes as Nansen, Amundsen, Stefansson, Lindbergh, Rasmussen, Sven Hedin, etc., to dare uncharted ways, and art-lovers have been able to measure the force for newness in Scandinavian art since the advent of such path-finding Northern geniuses as Grieg, Ibsen, Strindberg and their worthy successors. The world at large is slightly less conscious of the fact that a number of political experiments, which have since been adopted in many progressive countries, originated in Scandinavia and were first tried out there—such as Votes for Women (Finland), Old Age Pensions and Compulsory National Insurance of Workers (Denmark), Total Prohibition of Alcoholic Beverages (Iceland), and many others.

Least known of all, to those who have neither visited nor studied Scandinavia, is the unobtrusive but deeply-rooted conservatism of these Northern lands—a fierce spirit of cultural self-preservation that sets out to defy the tooth of time ("life's secret, which is vanishment and change," sings Edgar Lee Masters) by a support of art and artists (all art is necessarily conservative in a sense; for art is the lasting record of the fleeting moment), a passion for family and personal records (the sagas in the past; exhaustive publications of letters and memoirs in our day), a profusion of large and small museums in towns and villages, a propaganda work for old-time dialects (the Peasant Language and Local Speech movements in Norway, Jutland, the Faeroes, etc.), a perpetuation of folk-arts, folk-customs and

dreams, a tradition of old-time grandeur and comeliness flows out to a thousand homes, keeping country and town, past and present, sweetly in touch along businesslike, practical lines.

While Sweden and Norway are alike in

very beginning of May, bringing with him compositions written in the Balearic Isles off the coast of Spain, and in Nice at the south of France.

And what compositions! Here are no *Silvery Waves*, *Mediterranean Ripples*, *Goldfish*, *Dancing in the Moonlight*, and *In a Rowboat*. They are, in my opinion, as far removed from ordinary piano music as the sonatas by Bach for violin alone are separated from the current music for the violin. They represent a new technic and, like the violin sonatas of Bach, are entirely devoid of passages of display. Their technical difficulties are the result of the part-writing and the harmonies which accompany the melodies. Never once do they suggest that the composer was trying to show how

clever he was in getting along without the right hand. For there are no gaps, no long skips from low bass notes to melodies at the other end of the keyboard. They are as complete and satisfactory as the Bach sonatas are when a capable violinist plays them. Nobody misses a piano accompaniment to the Bach sonatas, and nobody can wish for a right hand part to the Godowsky left hand pieces. I make this statement with great positiveness, for I sat beside the composer in his music room in Paris and heard him play them. Bach can hardly have heard his sonatas played. Surely no violinist of the period had the necessary training and preparation to play them.

Godowsky has long been known for his

(Continued on page 29)

## GODOWSKY'S LEFT-HAND COMPOSITIONS

By Clarence Lucas

all: Modo

Prelude

Meditation

Andante sostenuto

molto cantabile ed espressivo

leggato e tranquillo

Ped

## Paris

(Continued from page 5)

form and had to supplement her program with several extra numbers.

Among the numerous piano recitals which have amply satisfied the lovers of the most popular instrument, especial mention should be made of the French artist Casadesus, whose following is so large in Paris that he was warranted in appearing in the Pleyel Hall, which was filled for the occasion. He was particularly happy in his interpretation of Schubert's A major sonata, which he played with a beauty of tone and lyrical charm that won unstinted praise.

## GIESEKING TRIUMPHS

The greatest triumph in a pianistic way during the past month was that of Walter Gieseking, who filled the Champs Elysees Theatre twice in one week. He was recalled to the platform again and again after his very first little pieces by Bach, into which he infused a grace and a charm that were irresistible. In his larger pieces by Beethoven and Schumann he was always the great artist. No visiting artist has more quickly established himself as a favorite of the Parisian public.

Arthur Rubinstein tried the experiment of giving an all Spanish program. A large audience gathered in the Champs Elysees Theatre to hear him play.

The South American pianist, Pablo Goldenhorn, pleased his hearers in the Chopin Hall with his Spanish and French numbers, but was less successful in Beethoven and Liszt. The Mephisto waltz needs a dash and a splash which the rather formal and restrained manner of this young artist subdues. His technical equipment is not free enough.

## MENUHIN GREATEST SENSATION OF THE GENERATION

What is there left to be said about Yehudi Menuhin? He accomplished the same marvels of execution and interpretation in his two concerts in the packed Opera as he is reported to have done elsewhere. Paris surrendered to him as readily as the walls of Jericho disintegrated at the sound of trumpet blasts and without a long bombardment. He was cheered when he first entered and long after he had departed. No such sensation has been known to this generation of concert-goers. Nothing more can be said of him than has been said. He has now gone into retirement for the summer. His next concert, according to the present arrangements, will be in the huge Albert Hall, London, in November.

A young American violinist, Julie Ferlen, made her first appearance before a Parisian public on May 23, and at once established herself as one of the most accomplished and pleasing violinists of the season. Her tone is full and very musical, her bowing excellent and her left hand technic of the first order. Her program was out of the usual rut, beginning with a sonata by Emil Sjögren and ending with a suite by Edoard Schütt. There were five pieces by Grieg on the predominantly Scandinavian program. A melodious and expressive Memory by Gena Branscombe had to be repeated. It was of greater worth and interest than many of the arrangements by a very popular violinist, which so many violinists play incessantly.

A concert of unusual interest was given in the University of the Parthenon on May 14, when Mme. Fenoyer of the Opera Comique, Mme. Denyse Grout, vocalists, together with Mlle. Lapie, violinist, gave a program of the works of Lionel de Pachmann, with the composer at the piano. He also played a number of his piano compositions. This music is always melodious, and the themes are harmonized by a solid musician who is steeped in the classics and still has an ear for the modern spicces of discords judiciously restrained. The audience manifested great interest in these new works.

## LAST ATELIER CONCERT IN OLD HALL

Sunday, May 19th, is a memorable day in the history of the Students' Atelier of Paris, for the last concert in the old hall brought back many memories. During the past thirty-five years many musical artists have helped to make these Sunday evening concerts delightful to the American students in Paris. Among the names on the list are those of Mary Garden, Geraldine Farrar, Oscar Seagle, Ellen Beach Yaw, Brailowsky, Louise Homer, Dushkin, Robert Casadesus, Beveridge Webster, Abram Goldberg, Denyse Molé, and many others. A goodly number of the 5,000 American students now in Paris gathered in the hall for the closing concert, when the brilliant Spanish pianist, Carmencita Perez, and the poetically musical violinist, Constance Lucas, interpreted many varied works to the great satisfaction of the audience. Henceforth the students will meet for their social and musical events in the new building on the Quai d'Orsay, near the tomb of Napoleon and the Parliament buildings of Paris. The concert in the new club rooms will be managed and directed, as usual, by the very capable organizer, Marie Neubeiser, formerly a pianist in Minneapolis, who has spent the past five years perfecting her art in France. She also supervises the lesson hours of the students at Fontainebleau every summer, and is in touch with the varied musical life of Paris.

C. L.

## "S" for Success: A Barrere Story

Georges Barrere, who is thoroughly American, and whose first name is spelled sometimes the American way without an "S" and sometimes the French way with the "S," tells a good story about himself.

It seems that once upon a time (as they say in fairy tales) and in a spirit of pure fun, the distinguished flutist and conductor hied him to a fortune teller to learn about his future.

The fortune-teller, sweet of temper (because of a suitable fee) and likewise willing to oblige, set her client's name down on paper, counted the letters, manipulated them, juggled with them after the familiar necromantic formula, and finally turned sadly to the expectant Barrere.

"Alas!" said the soothsayer, "there is something lacking. With but one more letter your name would spell success. One more letter! Have you no middle name?"

"No," said Barrere, "no middle name, but you are forgetting the 's,' the final 's,' on George. French, you know. Georges."

"Ah!" exclaimed the seer. "Then, indeed, you are one of the fortunate ones of the earth. Your career should be glorious. Glorious!"

As so, of course, it has been—owing, however, to things far more important and essential than the spelling of a name.

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## Anne Roselle Making a Career in Whirlwind Style

Celebrates Triumphs in Italy, Germany, France and England, and Engagements Continue—Interviewed, She Tells Some Interesting Things About Her Appearances Abroad

LONDON.—Anne Roselle must be one of the busiest, if not the busiest, of American artists in Europe. Just now she is singing in four countries within a month, each time at a leading opera house, in leading roles, and as a distinguished guest—a part which imposes more than the usual effort to please. In order to fill her first engagement to sing at Covent Garden here she actually had to fly from Berlin, ar-

tracted to this remarkably beautiful voice and she was given a real chance. Then along came Scotti, gave her her operatic start in his company, and not long after she was singing small roles at the Metropolitan.

"I might have stayed there," said Roselle, "and have awaited my big chance. But I saw a lot of talented American girls standing around waiting for the same thing, some of them for years. So I thought I better go to Europe for my career, and here I am."

There is no doubt that Roselle is making that career in whirlwind style. She has celebrated triumphs in Italy, in Germany, and now in England and France. She has all she can do to fill her guest engagements. She has acquired a repertory as well as a reputation, and her artistic personality is growing to full maturity. America should hear her now.

C. S.



ANNE ROSELLE

living in Croydon just in time for her first rehearsal. Three days later she was making her London debut as Donna Anna, perhaps the most perilous role in all opera—and she "put it over."

I saw Mme. Roselle at her hotel just after her exciting arrival and the rehearsal, and was surprised to find that she was anything but excited herself. Flying from capital to capital to sing seemed to be all in the day's work.

"The rehearsal went well," she said and that was all that interested her. "The conductor was pleased and the orchestra applauded me, so I know it's going to be all right." "Calm" isn't the word.

"And how does it feel to be an American prima donna, singing in Europe's famous opera houses?" I asked.

"Fine," she answered. "Fritz Busch is a wonderful conductor, and they liked my Aida in Milan."

"I have been singing at the Dresden Opera at different times throughout the season," she continued. "Turandot, which I created for Dresden, was, of course my great success, and I am only sorry I'm not singing it here. Next to that, Aida is perhaps my best role. As for Donna Anna, I have sung it in Dresden, too, but there I had to sing it in German. I'm delighted to be able to sing it in Italian at Covent Garden. Yes, of course, I know it," she added, answering an inquiring look from me, and as though singing operatic roles in two languages were nothing at all.

"Well, I'm going back to Dresden for two more guest performances, and may go back next year. But in the meantime I have much to do. After the Covent Garden engagement I am going to Paris to sing Aida at the Grand Opera.

"No," she laughed, "I won't have to do it in French. They don't mind Italian, though the rest of the cast sings in French. Then I am going to have a vacation, and after that I'm going back to Italy to sing in the Amphitheatre season at Verona."

Roselle's London debut, by some trick of fate, was scheduled for the day before the debut of Rosa Ponselle. Neither were known to the English public, but as Ponselle arrived here some weeks before and the newspapers had printed ample interviews, there was considerable confusion about the name.

"I do get tired of telling people that I am not Rosa Ponselle," she laughed, and so I asked her how she got such a similar name. Some people, I suggested, might even think it was intentional.

"But it's my name, you know," she explained. "It was given to me by Scotti when I joined his company some years ago, and it's only a slight variation on my real married name."

The name, indeed, is not the only similarity in the two singers' careers. One was "discovered" by Caruso, the other by Scotti. One started in vaudeville, the other in the movies. Roselle got her first hearing at the Rialto when Erno Rapee was the conductor there. Hugo Riesenfeld's attention was

### Mme. Von Klenner's Activities

On May 27, in the Great Hall of City College, the fifth Victor Herbert Memorial concert was given under the auspices of the Gaelic Musical Society of America, which includes Irish, Scotch and Welsh peoples. In place of the Very Rev. Peter J. O'Callaghan, who was detained by illness, the Baroness Katharine Evans von Klenner presided; her maiden name, Evans, explains her being selected to represent the Welsh portion of the audience. Following her speech of welcome and tribute to Victor Herbert, she presented the artists, including the Manhattan College Glee Club, Herbert Roach, and Henry Leblanc, winner of a Victor Herbert Memorial Contest Medal, presented by the National Opera Club on March 15.

The prima donna of the evening was Berenice Johnson, coloratura soprano, pupil of Mme. von Klenner, who sang La Farfalla (Sellli), Italian Street Song, and Toyland (Herbert). Miss Johnson recently gave a recital at the Bowery Mission of seventeen songs, sung in four languages, also May 10 at the annual concert of the home department of Warburton Avenue Baptist Church, Yonkers, when she sang so successfully that she was engaged for the twentieth anniversary celebration next year. One of the Yonkers papers said in part: "The surprise of the evening was the singing of Berenice Johnson, a protégé of the Baroness von Klenner; this young artist of sixteen showed the results of



BARONESS KATHARINE EVANS VON KLENNER

splendid training and captivated her audience by the simplicity of her personality and beautiful quality of voice." Miss Johnson will spend the summer at the von Klenner Opera School, Point Chautauqua, and will sing the role of Mignon in the production of that opera, which is to be given during the summer.

Another member of the von Klenner School, Mignon Spence, has been engaged in New York musical activities during the past season and may sing the role of Filena; T. Sheridan Baker, tenor, will take the role of Wilhelm. It is expected to give four operas during the season, many of the roles having already been prepared by pupils anticipating the course at the opera school, which opens June 23.

## Cincinnati Conservatory Presents Eugene Onegin in English

Eugene Onegin, by Tschaikowsky, the Russian opera which is among the most popular of Russian operas in the composer's own country and which has been given but few times in the United States, was presented for the first time in Cincinnati on May 22, in Emery Auditorium, by the department of opera of the Cincinnati Conservatory of Music. Not only was it the first performance in Cincinnati, but this was the first performance in English in America.

Alexander von Kreisler, head of the opera department of the Cincinnati Conservatory, conducted this performance and was assisted in its preparation by Maria Kirsanova, former Russian actress, as stage director, and by Florence Barbour as operatic coach. The performance was given be-

splendid in a variety of costumes and added a great deal of color, as well as splendid ensemble work to the performance. A small but effective ballet added variety and movement to three of the festive scenes in the opera, when it danced to orchestral interludes.

Howard Fuldner, baritone, from the class of Dan Beddoe, sang the role of Eugene Onegin. Tatjana, the most important woman's role, was taken by Fern Bryson, soprano, from the class of John A. Hoffmann. Other important roles were taken by Ruth Carhart and Ruth Suter as Filipjewna and Larina; both are contraltos from the class of Ruth Townsend. Wilma Schuping, contralto, from the class of Thomas James Kelly, sang Olga. Sam Adams and

CINCINNATI CONSERVATORY PARTICIPANTS IN TSCHAIKOWSKY'S EUGENE ONEGIN  
when the department of opera of that institution gave the work recently at Emery Auditorium.

fore an audience of more than 4,000 people, and received a veritable ovation. It was staged with all attention to details and with all the splendor of a professional performance. Costumes and properties were brought on from the East, and the orchestral accompaniment for this performance was furnished by the Conservatory Symphony Orchestra, augmented by a large number of musicians from the Cincinnati Symphony Orchestra. With this combination they numbered more than sixty musicians.

A well-trained chorus of forty picked voices was re-

John Brigham, also from the class of Dan Beddoe, appeared as Lenski and Triquet. Ezra Hoffman and Leonard Treash, pupils of John A. Hoffman, sang Saretzki and A Captain. John Cosby interpreted the role of Prince Gremin and also acted as assistant stage director.

This performance attracted a great deal of attention here and was considered by those who heard it and by all the Cincinnati newspapers the day following as the most outstanding student performance that has ever been given in Cincinnati, ranking it with many professional offerings. Z.

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## Guilmant Organ School Holds Commencement

School Celebrates Its Thirtieth Anniversary—Dr. William C. Carl Its Able Director.

The twenty-eighth commencement of the Guilmant Organ School, under the direction of Dr. William C. Carl, was held June 13 in the Fourth Presbyterian Church. The reason for the event taking place at the uptown church instead of the First Presbyterian Church, with which the Guilmant Organ School and Dr. Carl have been associated for many years, is that extensive alterations and enlargements are being made upon the First Presbyterian Church, no doubt as preparation in part for the commemoration of the thirtieth anniversary of the school this year.

To sit and listen to the musical program was a pleasure, because the church was a delightfully cool spot on a very warm summer's evening, and also because the numbers were played with technical assurance, a certain freshness of style and a well controlled tone, which denoted, in the four musicians, serious study of a very difficult instrument.

Warren Hale played Mendelssohn's Second Organ Sonata; Rowland Dalimore Oakes offered Bossi's Scherzo in G minor; Elwood Richard Menken gave Guilmant's Pastoral from the Premiere Symphonie and Robert Lee Mills contributed Bach's Fugue in D major. The two young ladies listed on the program, Janice Simpson and Pearl Haug, were excused from playing but were scheduled to perform, respectively, the Allegro from Handel's Tenth Organ Concerto and Bonnet's Rhapsodie Catalane. All of these are members of the 1929 graduating class.

Amy Ellerman, contralto soloist of the First Presbyterian Church, added a varying note to the organ numbers by her two solos—Bach's Cantata, Strike, Thou Hour, and Tschaikowsky's Pilgrim's Song. Miss Ellerman is in her element when she is singing, and especially so in liturgical numbers; she has the poise of vocal delivery so necessary for sacred dignity, and seems to have an inherent understanding for that style. Her voice is deeply resonant and the lower register is exceptionally beautiful.

The Processional and Recessional marches were played by Hugh James McAmis, a post graduate from the class of 1920.

Rev. Dr. George Alexander, pastor of First Presbyterian Church, presided; he pronounced the Invocation and Benediction and also presented the diplomas to the six graduates.

Dr. Carl presented the gold medals, which in honor of the anniversary were bestowed on four persons instead of the usual one; this is the William C. Carl gold medal award, the fund for which had been presented to the Guilmant School by Hon. Philip Berolzheimer, honorary president of the Alumni Association. Dr. Carl presented medals to Clement R. Gale, Warren R. Heddon, William Irving Nevins (all of the school faculty), and to Robert Lee Mills, of the graduating class. Before the distribution Dr. Carl made a short address in which he related something of the

history of the school; interesting to note was the fact that during the silver jubilee anniversary Dr. Carl was made a Chevalier de la Legion d'Honneur, in recognition of the services which he is rendering for French music in America. Dr. Carl has also been decorated with the honor of Officier de l'Instruction Publique, and has had the degree of Doctor of Music conferred on him by New York University.

Musicians of note have been connected with the school, including Massenet, Theodore Dubois, Eugene Gigout, Joseph Bonnet, Louis Vierne, Sir Frederick Bridge and, of course, Alexandre Guilmant.

During his talk, Dr. Carl mentioned having received congratulatory messages from Paul Claudel, Felix Guilmant, Joseph Bonnet (honorary president), Dr. H. Stewart (city organist of San Diego) and many other friends, who wished the school continued success. He also made it known that Hon. and Mrs. Berolzheimer will offer the free scholarships again next year which since 1915 have enabled many students of talent and ability to receive valuable tuition under Dr. Carl. The schedule of work includes organ, harmony, counterpoint, composition, improvisation, orchestration, history of music, history of church music, organ registration, organ construction, organ tuning, the Church service, recital playing, theater work, how to teach, concentration, and the weekly master class. The school specializes in individual instruction, and an effort is made to place each student as soon as ready.

The faculty includes Dr. William C. Carl, Willard Irving Nevins, Clement R. Gale, Warren R. Heddon, George William Volk, Howard Duffield, Lewis C. Odell, Lillian Ellegood Fowler and Charles Schlette. The board of examiners consists of Prof. Samuel Baldwin and Prof. Clarence Dickinson.

Dr. Carl sailed for Europe on June 19, to be gone three months until the fall opening on October 8.

### Edna Zahn in Home City

Edna Zahn scored a real success when she recently sang in Buffalo, N. Y., her home city, with the Orpheus Male Chorus. The Evening News (Edward Durney) spoke of the pleasure it gave to hear her, of her admirable numbers, including Nedda's Balatella, in which there was "joyous spirit, disclosing lovely floating tone and vocal brilliance. Schubert songs offered examples of finely wrought song interpretation, with heartfelt expression, and she achieved the florid number, Spring's Awakening, with such brilliance that she was showered with applause, with beautiful flowers added." The Courier-Express records her triumph, saying: "She received a flattering reception, and was a stunning figure; her stage presence, gift of interpretation and vocal



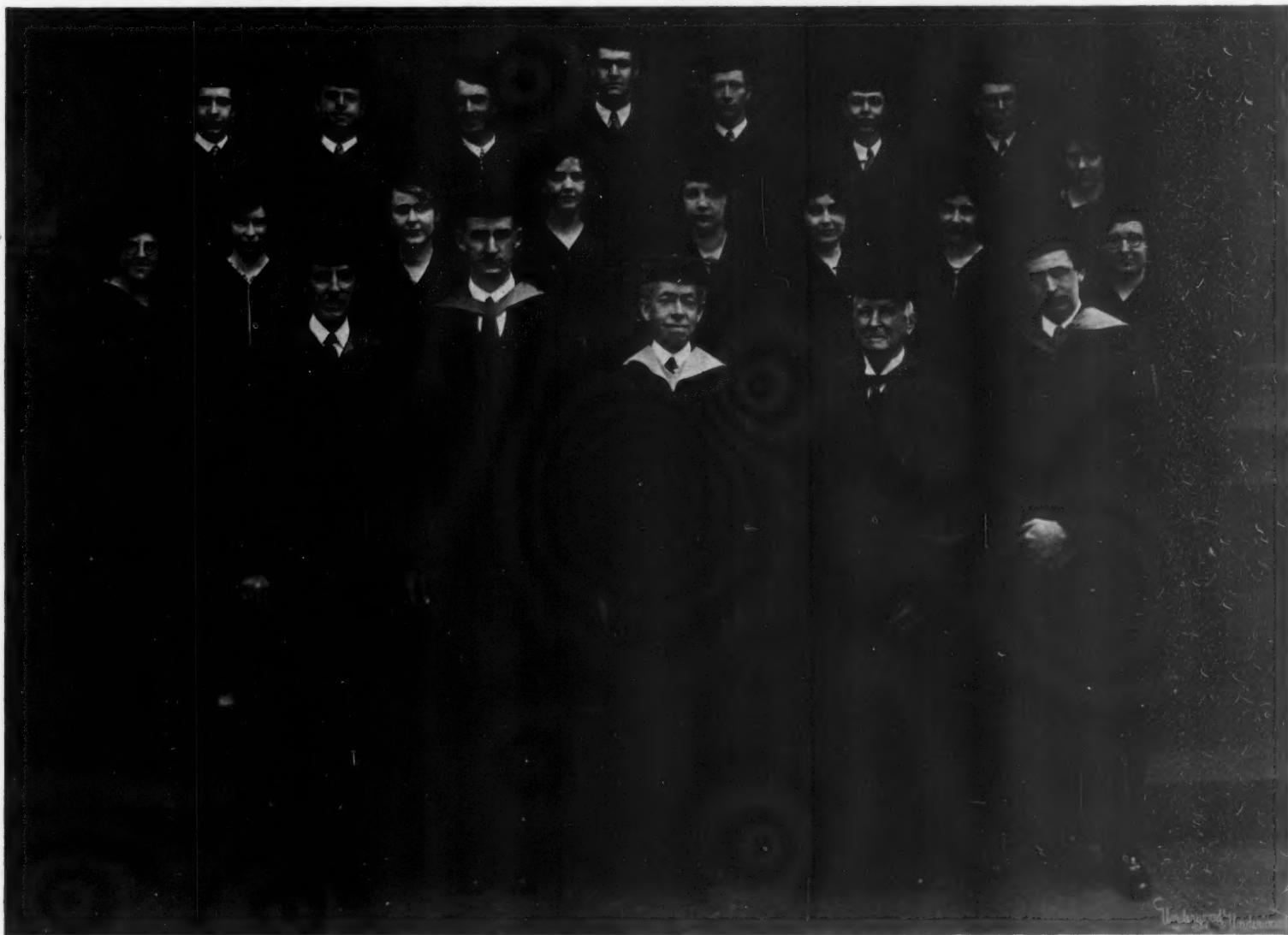
EDNA ZAHN

eloquence brought her a brilliant triumph. Beauty of voice, sweetness of expression and colorful shading, with command of a facile technic were noted. Schubert's Neugericke was a gorgeous performance, Wohin was delightful, and Staendchen won an ovation. She sang several encores."

### More Success for Louise Lerch

Louise Lerch, Metropolitan Opera soprano, recently appeared at the Spartanburg, S. C., Festival, as soloist in a performance of Mascagni's Cavalleria Rusticana, the Herald declaring that she displayed her soprano voice to mighty effect, having great range and flexibility while still retaining even quality, and that it stood her in good stead in difficult parts of the dramatic love story in music. Another recent success for Miss Lerch was before the Kiwanis Club in Allentown, Pa. She also was heard at the Cleveland, Ohio, Festival, June 17-19.

Miss Lerch already has been booked for two appearances next season with the Society of Friends of Music in New York, one during January in the Elijah, and the second in Alexander's Feast during February.



DR. WILLIAM C. CARL'S 1929 MASTER-CLASS AND GRADUATING CLASS AT THE GUILMANT ORGAN SCHOOL

In the front row, from left to right, are: Warren R. Heddon, George William Volk, Dr. William C. Carl, Rev. Dr. George Alexander and William Irving Nevins, all of whom, with the exception of Dr. Alexander, are members of the school's faculty.

## Three Americans Win Covent Garden Success

Rosa Ponselle Deepens Impression After Sensational Debut—Anne Roselle Applauded as Donna Anna in Heterogeneous Performance of *Don Giovanni*—Ina Souze Substitutes as Liu at Twenty-four Hours' Notice and Scores a Hit—Heifetz and Others Among Current Season's Late-Comers.

LONDON.—The first week of the Italian part of the Covent Garden opera season brought the sensation of the season as a whole, namely, the European debut of Rosa Ponselle. Her immediate triumph has already been recorded by special cable to the MUSICAL COURIER and it remains only to speak of her subsequent performances. These—two thus far—have confirmed the first impression and it is no exaggeration to say that Ponselle has become famous in England over-night.

The critics, almost without exception, place her in the great line of Italian divas, notwithstanding her American birth. The beauty of her voice, her perfect control of it, her "style" are all reminiscent of the great days of Malibran, Patti and Melba, and all that is missing, evidently, is the public which knew how to value the fine points of this all but extinct art. The Covent Garden public warmed up to Ponselle with surprising rapidity, but it is, since the war, a Wagner public, and Italian opera does not get the same response.

### NORMA LAST SUNG BY LILLI LEHMANN

Norma, not heard here since Lilli Lehmann sang it nearly thirty years ago, was received by the younger generation with something like disdain, and some of the younger critics expressed surprise at the beauty and dignity of its melodies. To post Wagnerian and post-Verdi ears Bellini is, in fact, hopeless except for these melodies. The purely instrumental parts of the opera seem childish and utterly banal; but the moment Bellini writes for the voice he is transfigured. This peculiarly vocal melody, like the melody of Chopin, requires a special style, and in the mastery of that style—great rhythmic freedom combined with true dramatic expression—Rosa Ponselle inherits a great tradition.

Aside from her vocal powers Ponselle revealed herself as a real actress and especially in the sublime dignity of her movements she far exceeded the rest of the cast. Of this cast the best was the Adalgisa, Irene Minghini-Cattaneo, whose duets with Ponselle were one of the great features of the production. The tenor, Luigi Manfrini was unfortunately unworthy of the other principals, both as a singer and an actor. Vincenzo Bellezza's conducting was eminently competent and the stage production was not bad.

### GIOCONDA REVIVED FOR PONSELLE

The only other opera in which Ponselle has appeared thus far is *La Gioconda*, which also has been revived for her sake. If it is less suited to the display of her vocal qualities it gave her further opportunities to show her mettle as an actress. She sang herself into the hearts of her audience in the last act and earned her usual ovation. Also, she had the advantage of a first-class tenor opposite her, namely, Aureliano Pertile, who not only sings beautifully but acts intelligently and like a man. Minghini-Cattaneo once more seconded her ably as Laura.

### ROSELLE BEST POST-WAR DONNA ANNA

The greatest effort of the Italian season thus far was the production of Mozart's *Don Giovanni*, which also success-

fully introduced a newcomer from America, namely, Anne Roselle, in the part of Donna Anna. Roselle was not, like Ponselle, making her European debut, for she has sung with great success at the leading German opera houses, and came here after a fresh triumph at the Scala in Milan. Both the beauty of her voice and her musicianly qualities were duly appreciated, and it is safe to say that Donna Anna's great aria, *Non mi dir*, has not been heard so well sung here since the war. Roselle repeated her success in two further performances of the opera and has already been offered a re-engagement for next season.

As for the rest of the performance we had the pleasure of hearing again that excellent *Don Giovanni*, Mariano Stabile, who has added assurance to his fine impersonation and, it seems, both body and sweetness to his voice. We also had the charming and winsome Zerlina of Elisabeth Schumann; and the vocally adequate Elvira of Miriam Licette. As *Don Ottavio* a young English tenor, Heddle Nash, made a surprising debut, exhibiting a voice of considerable promise. Fernando Autori's Leporello was the common or garden variety of Italian buffo artist with much gusto and no finesse. As an ensemble this heterogeneous group was anything but satisfactory, and the orchestral leadership, in the hands of a young Italo-English conductor, John Barbirolli, lacked the brio and delicacy as well as the sentiment—in short the "style"—of Mozart which comes only with maturity.

### TURNER AND SOUEZ SCORE IN TURANDOT

The feature of the third Italian opera of the season, *Turandot*, was the appearance of a British soprano, Eva Turner, whose singing of the role was recorded last year. This year the paean of praise have been even louder, but meantime America has learned to know this artist from her appearances in Chicago. A young American soprano, Ina Souze, said to have Cherokee blood in her veins, took the part of Liu at twenty-four hours notice and scored an immediate success. She had never sung the part before, never rehearsed it, and had in fact never sung a principal role in any opera house. She displayed a voice of rich quality and exceptional warmth, and endowed the part of Liu with that touching human quality which it requires.

For the rest of the Italian season we shall have plenty of Puccini, chiefly *Tosca* and *Butterfly*, interrupted only by the premiere of Goossens' *Judith* and Chaliapin's appearances in *Boris*, conducted by Albert Coates. Meantime opera is still having a creditable innings at the Old Vic, where I recently heard Verdi's *Otello* minus the mellifluous Italian voices and the luscious orchestra, but with much intelligence and an ensemble technic that would do credit to the more fashionable house.

### LONDON WANTS TECHNIC PLUS PROGRAMS

Concerts are gradually petering out. Heifetz has been heard twice in the Queen's Hall in programs which are not as exacting as they might be. His technical perfection is as great as it ever was, but London audiences these days are not satisfied with technic alone, even in the summer. Harold Samuel is finishing his series of recitals with Isolde Menges. The second was a Bach program by Samuel alone, in which eight of the "Forty-eight" were the outstanding feature. In a mixed program with Miss Menges the Brahms sonata in D minor was the best. These two artists are excellently matched in the precision, the polish and essentially musical qualities of their playing.

An interesting end-of-the-season recital was that of Alexander Barjansky, cellist, and Evelyn Howard-Jones, in which the lovely cello sonata of Frederick Delius and some pieces by Ernest Bloch were the contemporary items. Barjansky, for whom Bloch wrote his *Schelomo*, has a particular flair for this composer's style and achieved a genuine success with Bloch's music at this concert. Howard-Jones was a splendid coadjutor in Bach, Beethoven and Schubert, and played Delius *con amore*, as might be expected.

Mark Raphael, English baritone, whose popularity is steadily growing, scored an excellent success in a recital largely devoted to Schubert and Schumann. He included in his program such rarely heard and wondrously beautiful things as *Entzückung an Laura*, *Auflösung* (Schubert); *Meine Rose* and *Frühlingsankunft* (Schumann); and added a group of *Canciones populares* by Manuel de Falla.

Finally mention must be made of a concert of old English music by the *Oriana Madrigal Society*, in which Byrd's four part Mass had a fine performance and Harriet Cohen played some Elizabethan keyboard music with excellent taste and perfect technical command.

C. S.

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Zlatko Balokovic, who has given upwards of fifty concerts throughout Western European countries, including the Scandinavian, is, with Mrs. Balokovic, ensconced again in their Chateau de la Chevre D'Or, at Eze, the highest point on the Riviera. Here they have for a neighbor Prince William of Sweden, who in this retreat assumes his identity as an author. The violinist and the royal author had to com-



PRINCE WILLIAM OF SWEDEN AND ZLATKO BALOKOVIC

on the terrace of the Balokovic Chateau de la Chevre d'Or at Eze on the Riviera

bine forces to persuade the reluctant peasantry to extend the water system to their lofty residences. It was only by dint of bribes, threats, and diplomatic representations to the local government that they were able to make the burghers live up to the original agreement, to maintain a water supply. Failing this, they faced the prospect of bringing up water by mule-pack from springs 1,000 feet below.

Balokovic during the war was identified with the diplomatic service of Croatia, and now, wherever he journeys, he is royally entertained—both figuratively and in reality. In view of his political affiliations it is interesting to read his dictum that Berlin is the most stimulating city in Europe:

"Paris," he writes, "is more beautiful of course, and more amusing in a delightful light vein. London is much more cozy and livable—but Berlin is artistically the most interesting by far. Berlin and New York are today the most interesting cities in the world—in a musical way, certainly. All good musicians seem headed to or from them."

"In Stockholm and all over Sweden we were most cordially entertained by all the Governors in whose residential cities I played, and had the pleasure of staying with the Governor of Prebro whose residence is the most beautiful and historic castle of Sweden. It was first built in the 11th century and the last important decision taken there was the adoption of General Bernadotte as Crown Prince of Sweden. At a house party given for us by the greatest lumberman of Sweden, Mr. Kempe, in his castle at Exolund (he has 1,200,000 acres of woods, or one-eighth of the total area of Sweden), we met Count and Countess Bernadotte (he is the king's nephew) one of the nicest couples we ever saw. There was also the ex-Swedish minister to Washington, Mr. and Mrs. Wallenberg. I have seldom seen together people with more natural manners, healthy outlook on life, freedom from pose, than these aristocrats of aristocrats—themselves the truest democrats."

"At a luncheon given for us by Mr. De Sydow, Governor of Gothenburg, and also an ex-Prime Minister, we met the famous explorer and Amundsen's pal, Mr. Rasmussen, still a young man with the keenest pair of eyes and sharply carved face."

"When in Stockholm, we went to see Prince William's son, Prince Lennart, six foot four, and just twenty years old, who lives in the beautiful King's palace (one of the famous pieces of European 18th century architecture). He was just recovering from pneumonia and complained because he was not able to come to my concert. So I told him that could easily be remedied. Next day being our last day in Sweden we had some people to luncheon, went to play for him with my pianist from 2 to 3.30, played a special radio concert from 7.45 to 8.45 and left Stockholm at 9.30—as you see, a day of activity worthy of any American stockbroker."

"Prince Lennart's sitting room was full of instruments, piano, radio, harmonica, etc. There was, too, an air-gun with a row of celluloid birds to shoot at so I challenged him to a match with his own weapon. No, sir; I was not beaten. What do you expect? A violinist's steady arm coupled with an old hunter's eye (I used to go with my father to great shooting parties when I was 12½ years of age.)

"P. S.—Three cheers for Germany. I casually left my mink lined coat in the train and recovered it a week later. It was turned in at the station! Twice we forgot our motion picture camera and it was returned. It does affect one's point of view."—Z. B.

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**American Institute of Applied Music Recitals**

Pupils of Edith Brooks Miller at the American Institute of Applied Music, Kate S. Chittenden, dean, New York, collaborated in the May 24 program. Two pianists, bearing names well known in the Metropolitan Opera cast, were Aida and Elsa Paltrinieri. Others heard by the large audience were the pianists Mary Tipper, Lilla Safford, Lisa Potter, Dorothea Tipper, Albert Tipper, Sidney Shapiro, Eleanor Tipper, Ruth Blatt, Ruth Esau, Teresa Poggi, Elizabeth Thines and Nanette Weber. The two Paltrinieri children gave a recital at the school, June 1, when Elsa played works by Handel, Swinstead, Bach, etc.; Aida included pieces by Mozart, Bach, Beethoven.

Eight Normal course graduates of the Institute were heard by an attentive and applausive audience at headquarters on June 4. Violet March collaborated with Florence Hubbard in playing two pianos in Mozart's C minor Fantasie, their fine touch and excellent ensemble being noted. Margaret Parlman's earnest application produced good results in her playing of Schubert's impromptu in B flat. Teresa Poggi played Schumann and Grieg pieces with vigor and musical spirit, while Elizabeth Thines contributed two Sinding pieces with spontaneity and effectiveness. Poetic playing was that of Ruth Esau, heard in *To Spring* (Grieg) and *To the Sea*, (MacDowell). Nanette Weber's good rhythm and clear technic shone in Schumann and Moszkowski pieces, while the musical poise of Ina Pihlman brought her admiration. Well balanced and full of contrast was Violet March's playing of Scherzo a Capriccio (Mendelssohn). An address by Miss Chittenden, Our Normal Course and Its Aims, was truly enjoyable, being full of personal recollections and experiences which led to her Synthetic Method, now so widely known. "We teach teachers how to teach" and "We aim to be human teachers" were two of her sentences; 800 student-teachers have received these certificates. Closing the program Florence Hubbard played the Appassionata Sonata in highly enjoyable fashion; she has much natural talent, allied with highly developed technic and musical poise. Beside the foregoing, Eula Mitchell received a certificate, and all the pianists were given flowers. A program of piano music by pupils of Miss Chittenden, June 3, contained the names Eugenie Guimette, Margaret Parlman, Margaret Reed, Elsa Christensen, Elizabeth Macdonald, Mildred Harris, Mildred Flower Hird, Sylvia Conway Robertson and Marion Wilkerson.

Artist-students of the Institute gave a recital at Steinway Hall, June 6, Violet March, Ina Alida Pihlman and Florence Hubbard playing different works from those named in the foregoing: "Clear, fine talent, builds climaxes" were noted of them at this, their second appearance. Hilda Davis played Liszt's D flat study with fluent expression, and Bernice Nicolson was deservedly applauded as interpreter of Debussy's Rain Gardens. Winifred Bronson played a Bach work with musical touch and reliable technic. Elizabeth Sturgis and Miss March united in the romance and waltz, for two pianos (Arensky), their collaboration being excellent. Margaret Spotz played a Brahms scherzo with poise and warm tone, while Doris Parvin's clear technic made Ireland's Wild Brooks understandable. Deliberation and nice touch were noted in Phyllis Cushman's performance of Chopin's ballade (A flat), and Misses Spotz and Hubbard closed the program with fine playing of Debussy's little suite for two pianos. All performed from memory, and with the assurance which comes from attained technic.

**Civic Concert Service Artists Busy**

Jose Mojica, of the Chicago Civic Opera, whose success in concert has been unusual, is on the western coast winning fresh laurels wherever he appears. Mojica is truly one of Nature's favored sons. He has a voice whose luscious quality has made him one of the favorite artists in the Chicago company, and combined with that is an impeccable diction and a temperament which has made him an idol of the music-loving public. His Spanish songs (sung in costume) are a "riot," and he is already booked for practically the entire next season by his manager, Dema E. Harshbarger, president of the Civic Concert Service, Inc., who says he is one of the most successful artists she has ever managed. He will return to Chicago in time for the Ravinia season.

Gladys Swarthout, beautiful mezzo soprano who has just been engaged by the Metropolitan Opera, is now in Venice with her sister, Mrs. Harold Slaughter, on a short vacation after a strenuous season. Miss Swarthout will return to Chicago in time for the opening of the Ravinia season where she has appeared for three years.

A card received from Jose Echaniz, brilliant pianist, finds him in Havana enjoying a well earned rest. Mr. Echaniz is one of the most successful of the younger artists and pianistically he is a giant of the keyboard. He has a heavy season booked for him by his manager, Dema E. Harshbarger.

**Harriet Bacon MacDonald to Hold Two Summer Training Classes**

Harriet Bacon MacDonald, well-known Normal teacher of the Dunning System of Improved Music Study, is holding but two training classes this summer, one having begun June 3 at Dallas, Tex., and the second to be given at Little Rock, Ark., July 18. Like all Dunning Normal Classes, Mrs. MacDonald's are limited in number so that better personal attention may be given each teacher.

Mrs. MacDonald has curtailed her teaching this summer in order to be present at the meetings of the National Association of Dunning Teachers and the National Association of Dunning Normal Teachers, both to be held in New York about July 12.

For thirteen years Mrs. MacDonald has been a Normal teacher of this System, having held classes in Chicago, Cleveland, Dallas, and other cities, wherever there is a call. Nine Normal teachers of the Dunning System have been appointed from her classes.

**Genet Compositions Heard in Washington**

Compositions by Marianne Genet were among those recently featured in a musical at the Congressional Country

Club in Washington, D. C. Among her numbers heard at this time were *Out of the Deep*; *I Dream at Set of Moon*; *The Canton Boat Woman*; *My Love Is a Blossom*, *Heigh O*; *Lotus Blossom*; *Comes Ecstasy*, from a song cycle *First Love*; and *Simoon*, a desert drama. The artists who presented Miss Genet's songs were Elvina Neale Rowe, soprano, and Arthur Talbutt, baritone, assisted at the piano by the composer.

**Pupils of Platt School in Recital**

Pupils of the Platt School of Music gave their final recital of the current season in Steinway Hall in New York on May 25. Pupils in the departments of piano, violin, voice, violoncello and viola were heard and enjoyed by the capacity audience. Prolonged applause followed each number, and deservedly so, as the pupils reflected the excellent training they have received at the hands of Miss Platt, Miss Hull, and their assistants. Gold, silver and bronze medals were presented by Kendall K. Mussey, director of the Brooklyn Music School Settlement, to the following pupils: Arthur Bogin, Julius Chernovitz, Frank Evans and Ferdinand Roth. The Senior and Junior Ensembles, Gwendolyn Newhall, Eleanor Bello, Frances Pickett, Marian Lloyd, Cornelius Chason, John Bockskay, Frank Bensel, Julius Chernovitz, Arthur Bogin, and Gladys Shailer participated in presenting a most interesting program.

The members of the junior and senior ensembles appearing on the program were: Frank Evans, Joan Kinney, Frank Kinney, Kenneth O'Meara, Julius Chernovitz, Heloise

Green, Frances Pickett, Arthur Bogin, Ferdinand Roth, Frank Bensel, Cornelia Bockskay, Raymond Spencer, Milton Linde, Waldemar Weiss and John Bockskay.

The Platt School of Music has done some remarkable work in the years that it has been in existence. Many scholarships have been given to worthy students, that have entitled them not only to lessons, but to visits to concerts, opera, etc.

**Rudolph Reuter Closes Season**

With dates in Cincinnati and Redlands, Cal., still to fulfill, Rudolph Reuter, pianist, is finishing one of the busiest seasons in his career. Notable is his repertory, for Mr. Reuter played not only with orchestra and in solo recital, but also in various combinations of chamber music. Among first performances were the Loeffler Pagan Poem with the Minneapolis Symphony, the Bloch Sonata for Violin and Piano, Brahms Clarinet Sonata and Clarinet Trio in Indianapolis, the Engel Tryptich, and David Stanley Smith Sonata for Violin and Piano. Reuter has played this season piano novelties by Marion Bauer, Ravel, Schulhoff, Villa-Lobos, Castelnovo-Tedesco, Otterstrom, Hutcheson, Niemann and several others.

Among his engagements were a series of eight lecture-recitals in Indianapolis, many joint recitals with Jacques Gordon, violinist, and joint concerts with the Gordon String Quartet. During the season of 1929-30 he will be soloist with the St. Louis Symphony Orchestra, playing the Strauss Burleske and the Pagan Poem by Loeffler.



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**Short Sketch of the Mana-Zucca Music Club**

In May, 1928, Mana-Zucca gathered fifteen musicians as a nucleus for the Mana-Zucca Music Club, which had its formal opening the following October, with a membership of one hundred lovers of music.

The objects are to increase the knowledge of better music; to become familiar with the lives and works of the

ilton Morrey, Sara Requa, Margot de Blanck, Sonja Gorska, Sinaida Astrowa and Joy Connelle.

Of unusual interest was the program of nuptial music rendered for the Club's first bride, Claire Hune Cohen. Another rare program was the Messiah, given at the Christmas season.

Mana-Zucca is most gracious with her art and always lends a helping hand to others. Literary sketches have embraced the lives of Bach, Handel, Mozart, Verdi, Beethoven, Schumann, Schubert, Chopin, Bizet, Dvorak, Schott, Debussy, Strauss, Grieg, Wolff, Tschaikowsky, Brahms, Raff, Godard, Gluck, Gounod, Wagner, Franz, MacDowell, Goossens, Volpe, and others.

The club membership is classified as follows: active, active-associate, associate, sustaining, patron and honorary. The club provides an opportunity for local musicians to appear on artistic programs and it gives associate members occasion for utmost enjoyment, enlarging the scope of musical life for amateurs, professionals and all lovers of the finest art. With the enthusiasm of the 268 members of this organization there is no reason why Miami should not become a musical center of the south.

The officers are as follows: President, Mana-Zucca; first vice-president, Francis Tarboux; second vice-president, Faye Rogers; third vice-president, Virginia St. C. Safford; fourth vice-president, Belle Bissett; recording secretary, Adelaide Ritterhaus; social secretary, Ruby Showers Baker; treasurer, Gertrude Sherman; manager, Irwin M. Cassel; official accompanists, Francis Tarboux, Eleanor Clark and Francis Druckerman; chairman of standing committees: (Social) Estelle Cromer, Dora Miller, Louise Tarboux, Beatrice Hunt and Bertha Merrill; (Publicity) Francis Druckerman; (Out-of-Town Publicity and Historian) Va. St. C. Safford; (Librarian) Felicia Rybier. The board of directors consists of Mana-Zucca, Irwin M. Cassel, Francis Tarboux, Faye Rogers, Va. St. C. Safford, Belle Bissett, Adelaide Clark Ritterhaus, Eleanor Clark, Gertrude Sherman, Estelle Cromer, Ruby Showers Baker, Louise Tarboux, Dora Miller, Frances Druckerman, Beatrice Hunt, and Bertha Merrill. Honorary members include: Mme. S. Zucca, John Charles Thomas, Arnold Volpe, Margot de Blanck, Bertha Foster, Frances Sebel and Mrs. S. Le Roy Smith.



MANA-ZUCCA

great composers; to encourage local talent, and to promote acquaintance and good fellowship among the members.

The club motto is "Tolerance," and it gives an insight into the lovely character of the founder of the club, who chose that little three-syllable word as a beacon to guide her followers, not only through the various intricacies which will lead eventually to the building of a music temple, but which serves also in a spiritual way to broaden and to soften criticism.

The club colors, purple and pink, disclose again the thoughtful mind of Mana-Zucca. Purple—the insignia of royal power; pink—type of perfection. The club flower is the purple bougainvillea.

The club activities include musical, literary, and social features. The programs occupy an hour in length and the first forty minutes are devoted to musical numbers. The meetings have been held Mondays at Mazica Hall at four thirty in the afternoon. Since May 1928, fifty-five concerts have been given at Mazica Hall. This number does not include the programs which have been sponsored by the club from time to time in Miami and vicinity. Among these recitals were the beautiful concerts by John Charles Thomas, Francis Sebel, Felicia Rybier and Dora Miller.

Guest artists at Mazica Hall have included Grace Ham-

**Granberry Piano School Commencement Exercises**

The Granberry Piano School, of which George Folsom Granberry is director and Nicholas J. Elsenheimer dean, held the commencement exercises of its twenty-third season at Carnegie Chamber Music Hall, on June 6. Those who received a teacher's certificate were: Elizabeth Margaret Dunn (Jersey City), Ruth Burritt (Yonkers), and Eva L. Guernsey (New York).

Preceding an address by the Rev. Albert G. Butzer and the presentation of the certificates a musical program was given by members of the school. In the first number (first movement of Mozart's Jupiter Symphony), Anna Batton, Kenneth MacIntyre, Elaine Mersereau and Virginia O'Malley participated in a spirited performance; it was well-balanced and the various parts were tempered so as to make an excellent ensemble. What was particularly noticeable was the healthy, round tone produced by each of the players. There was decided unity of ideas, which were clearly defined in their development.

Ruth Burritt, one of the graduates, was heard in two groups. The first presented the Liszt Un Sospiro and the Chopin Berceuse and Waltz. The second presented numbers by Bach and again Chopin. We recall Miss Burritt's playing and her appearance on last year's program, and again were noticeable the easy and fluent tone which she was able to sustain under any technical difficulties. The young lady is exceptionally talented and has charm of manner coupled with poise, two assets which are of great credit to one so young. Miss Burritt also has a capacity for climaxes which she uses to every possible advantage. She has a fleet technic and has noticeably matured in her interpretations. The listener was especially charmed by her Liszt number, which seemed a particularly happy medium for the expression of her musical nature.

The Allegretto from Beethoven's Seventh Symphony and two Schubert marches were performed in an arrangement for twelve hands. The participants were Jane Alyea, Charles Ames, Edwin P. Brereton, Elizabeth Dunn, Gertrude Elsenheimer and Eva L. Guernsey. It is supposed that these numbers were arranged for these performers, judging from the excellent manner in which the parts were distributed. That is to say, each pianist seemed to be adapted to the part he was performing, which added greatly to the beauty of the ensemble. To be commended are characteristics such as precision of attack, unity of rhythms, and at all times an adherence to the spirit of the composers.

At each appearance the performers were greeted with warmth by a responsive audience, and many of the young artists were tendered floral tributes. Following the concert a faculty reception was given for this year's class.

**Soder-Hueck's Summer Master Class**

Marion Beaumont, mezzo soprano from Miami, Fla., and Nashville, Tenn., who recently came to New York to take a post graduate course of vocal study at the Soder-Hueck School of Singing, has made remarkable progress in this short time, both technically and in tonal quality. Mme. Soder-Hueck, an exponent of the Manuel Garcia method of the old bel canto school has many successful pupils before the public.

Miss Beaumont sang for Mrs. Rockfeller's Bible Class at the Park Avenue Baptist Church on May 26 and created a splendid impression through the warm, rich quality of her voice and her admirable handling of it. The program was well chosen from the first song, Rose, Softly Blooming by Spohr to the final encore, Mana-Zucca's Big Brown Bear. Edna Sheppard was at the piano.

Miss Beaumont has been engaged as soloist at the Flatbush Avenue Presbyterian Church of Brooklyn since last April, and many other bookings are pending for the coming season. She is an intelligent artist and has sung for the last seven years in the leading churches of Miami, Fla., and Nashville, Tenn.; is a member of the Sigma Alpha Iota national music fraternity, and a charter member of the Mana-Zucca Music Club in Miami having coached with Mana-Zucca and Agnes Leist Beebe of Chicago. She has sung on numerous occasions at the Miami Biltmore Country Club, the

Reney Plaza Hotel, Country Club and Palm Beach Yacht Club. Miss Beaumont is also a popular radio artist.

Mme. Soder-Hueck predicts a splendid future for this artist who next season will be heard often in New York.

There will be a master class in the Soder-Hueck studios until August 10, marking the twenty-second season of successful teaching done by this well-known teacher, following her own European career.

**Juliette Lippe Born in New York**

Juliette Lippe, who scored such an unusual success both in concert and as a leading dramatic soprano with the German Opera Company, was born in New York on Beekman Place, and still lives in the same house. She was the last of eleven children. Her father was always much interested in music, so, as a little tot, she lived in a musical atmosphere. Many well-known musicians were entertained by the Lippes. In school she was selected for little solos, perhaps because



JULIETTE LIPPE

the quality of her voice was somewhat different from the other children's. It had what they called "real pathos."

She began working vocally with the late Henry Lincoln Case, who died after Miss Lippe's first trip to Europe. He was one of the young singer's first inspirations. She found him to be not only a very fine teacher but also an excellent musician. Miss Lippe realizes now how wise he was in keeping her away from Wagner in her early student days and giving her Mozart as a musical diet. With her father's death, the family had reverses.

Finally the purity and beauty of Miss Lippe's voice attracted the attention of a Chicago manager and he suggested that she ought to make some real money in vaudeville. As opera was her final aim, he suggested not to use her family name and so she was billed as "the girl from Chicago." When she sang in New York at the Palace, where she made an instantaneous "hit," Melville Ellis heard her. He expressed the desire to dress her gorgeously and put her into the Passing Show of 1915 to sing solos. She not only had a beautiful voice by this time, but made a striking appearance with "her slim hips" and majestic bearing. Next she sang in Florabella with Lina Arbabarnell. Then, with the close of the war, Miss Lippe went to Europe, where she worked at various times under Hermine Bossetti of Munich, Carl Beines, and the late Eduard Bellwitz of Frankfort. She made her debut in Gotha as Isolde and scored a splendid success. Later her training was furthered with Clemens Krauss, director of the Frankfort Opera, and Dr. Lothar Wallerstein, now with the Vienna Opera.

After a year as leading soprano with the Gotha Company in repertory, she appeared the following seasons as guest artist in Weimar, Mainz, Braunschweig, Hanover and Frankfurt, appearing as Isolde, Bruennhilde, Aida, Tosca and in Andrea Chenier, Masked Ball, Don Giovanni and a number of Strauss operas.

Mme. Gadski and her husband were friends of Miss Lippe's family, so when she gave her first New York recital, through their arrangement, Sol Hurok managed it. He was so impressed with her voice, as was Ernest Koch, that she was later engaged to sing leading dramatic soprano roles with the German Opera Company.

Last season she created an overwhelming success as Isolde, in all the Bruennhildes and Sieglindes. This summer she will spend in Europe going to France, Germany and Italy. She returns late in the fall to begin rehearsals for her second season with the company which opens early in 1930.

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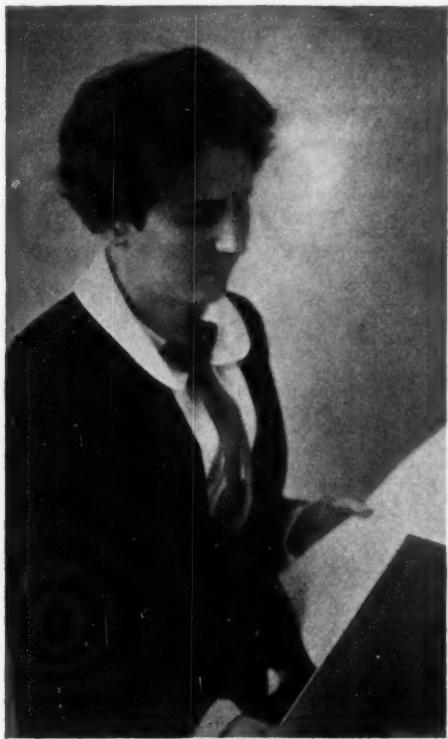
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**Elna Sherman: Pianist, Composer, Teacher**

Elna Sherman, well known pianist, composer and teacher, is a native of Massachusetts. She began her early musical training under the guidance of her mother, Daisy Fairchild Sherman, one of the pioneers in the idea of creative musical training. At the age of sixteen Miss Sherman went to Boston, where for four years she studied with Helen Hopekirk, a Leschetizky pupil and a brilliant concert pianist. Upon



ELNA SHERMAN

completing her work with Mme. Hopekirk, Miss Sherman won a two years' scholarship at the Institute of Musical Art in New York, and pursued her studies there with Richard Buhlig, Edwin Hughes, Aurelio Giorni and Harold Morris. When the scholarship expired the pianist continued at the Institute, taking the post-graduate course. For six years she then taught in the preparatory department of her Alma Mater. She also has taught at the Greenwich House, the Yorkville School and the Bronx House. At the present time Miss Sherman is teaching piano at Columbia University and at her private studio in New York. She has devoted practically all her time to teaching and composing, giving only private recitals.

Following in her mother's footsteps, Miss Sherman also works along creative lines and teaches her students to think in terms of music, to express themselves in music as they do in speech. Even with very young children she aims to make them think in terms of music from the very start. They compose little melodies, and as they advance with their work they harmonize their tunes. It is Miss Sherman's object to develop musicianship, and her specialty is in preparing serious young students for entrance in schools such as the Institute of Musical Art. Several of Miss Sherman's pupils have won Juilliard scholarships and are accomplishing excellent results professionally.

In addition to her teaching, Miss Sherman has done considerable composing. She has written music to lyrics by many well known poets, among them Edna St. Vincent Millay, and Harold Flammer has published her arrangement of *In Flanders Field*. Miss Sherman's suite for piano, entitled *Peter Pan* in Kensington Gardens, was played recently by Alexander Gunn. She also has written two compositions for cello, and a sonata for flute and piano which had a hearing a short time ago at the Institute of Musical Art with Sara Possell playing the flute part.

**Soder-Hueck Musicale**

On June 12 Mme. Soder-Hueck held another of her delightful musicale-teas, when those attending may always be sure of meeting many worth while people in the studio, where this well known teacher has conducted her successful school of singing for the last twenty years, turning out many competent exponents of her art of bel canto.

A real roof garden is a part of the Soder-Hueck studios, and it was here that the refreshments were served to the great enjoyment of the many guests. Two Soder-Hueck artists who have won favor during the last few years contributed to the music of the afternoon, each singing two groups of songs. Rita Sebastian, who, since her debut three years ago, has made steady progress and filled numerous concerts, revealed her beautiful, rich contralto voice to advantage and a fine dramatic intensity in *Fides' aria* from *La Prophète* by Meyerbeer. This was followed by the charming *Lucrezia Borgia* aria, from Donizetti's opera. Her voice has gained in range, compass and artistic delivery. She was cordially received and responded with an encore, Vera Ward's *Edvant*, an effective number for which the composer was at the piano. In a later group she offered Liszt's *Drei Zigeuner*, composed for alto, a splendid song seldom heard in this country because of its dramatic difficulties. This was another outstanding success, and, by request, she also sang two Negro spirituals, *Heart Trials* by Burleigh and *Run Mary Run* by Guion.

Gladys Burns, whose lovely soprano voice aroused such attention at her New York debut last March, when she met with the unanimous favor of the critics and public, previously had won the first prize in the Federation of Music Clubs contest in 1923. She proved on this occasion that she knows how to hold an audience. She rendered

Carpentier's lovely aria from *Louise*, followed by a contrasting, lively French song. In response to the enthusiastic applause she gave *Slumber Song* (a lullaby) by Florence Schuette, which she also sang at her New York recital and with it won high favor. The composer presided at the piano. Later she sang Daniel Wolf's *Iris*, so well suited to the warmth of her voice, followed by Meta Schuman's *Nothing's Beautiful*, delightfully rendered. Vera Ward, a gifted composer, played by request her lately published piano composition, *Island Spell*, and Edna Sheppard, who has been connected with the Soder-Hueck studios for years, again proved herself an excellent musician and sympathetic accompanist. Mme. Soder-Hueck may well be proud of her artists; moreover, she is a charming hostess and splendid teacher.

With artists and teachers from all over the country attending her master class, the studios will be in operation until August 10. Mme. Soder-Hueck will then take a short vacation, resuming her winter season after Labor Day.

**Music Week Awards**

New York Music Week competitions came to an end on June 13, when Carnegie Hall was filled by interested friends of the contestants. Gold, silver and bronze medals were awarded, with certificates and merit cards for the young folks who merited them. C. Stanley Mitchell was chairman, and Joseph P. Donnelly, assistant director of music in the public schools of New York, was master of ceremonies. The entire ground floor and a part of the stage was filled with the young people receiving awards.

The musical program included final contests in two classes, of which winners had not yet been named. Margarethe Groethe and Sylvia Seid sang for the gold medal in the dramatic soprano class, Miss Seid being favored by the jury which consisted of Georg Ferguson, Yeatman Griffith and Hildegard Hoffmann-Huss. Two string quartets—The Columbia and the Academic String Quartets—also contested, the Columbian aggregation being awarded the prize; the players are Milton Katims, Eugene Branstdater, Harold Brown and Robert von Doenhoff, and the judges being Hans Lange, Henry Burck, Philip Mittell, Edgar H. Sittig and Percy Such. The Ascension School girls' senior chorus won the cup for plain-chant singing, offering the Gregorian numbers which won them first prize at the Interborough Contest some weeks ago. Harold Bogin, gold medal pianist in the Open Class, played Moszkowski's *Les Vagues*, and David Sackson, gold medal violinist, Open Class, played a portion of Bruch's concerto.

Chairman Mitchell addressed the contestants and paid a tribute to the director of the association. Showing the scope of the work, it was said that over 11,000 contestants were registered, of whom 1,300 competed in the solo classes. Of these nearly a thousand were pianists; violinists came next, numbering 200, with eleven cellists, fifty-seven singers and fifty-eight wind instrument players, beside choruses and instrumental groups. Public school choruses, orchestras, trios and quartets were also in the competition.

**Friends of Music Cantata Competition**

The Friends of Music have issued a reminder that their prize contest for the composition of a cantata closes November 1. The judges in the competition are Rubin Goldmark,

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chairman, Artur Bodanzky, Willem Mengelberg, Carl Friedberg and Ernest Schelling. The prize is offered through the society by Alfred Seligsberg, a director, "to encourage American composers and direct their efforts toward choral composition." The winning work is to be given its first performance by the Friends of Music.

**College of Fine Arts Concludes Season**

The College of Fine Arts at Syracuse University closed its season with a commencement concert at the College.

Twenty-seven graduates received the degree of Bachelor of Music. Of these, nine were selected for appearance at the final concert: Alma Cholet Wareham and Mildred Oakes, voice; Myra Gillette, Grace Stowell, Zilpha Buckley, Ramona Fisher, Warren Angell and Ruth Tracy Ryan, piano, and Mertice Maltby, organ.

Graduation honors went to Ruth Tracy Ryan, who was awarded not only a post-graduate scholarship in instrumental music as the best performer in this year's class, but also was given a second post-graduate scholarship for having the highest general average in the entire graduation class.

Mildred Oakes was granted the post-graduate scholarship in voice, and other students who have been awarded scholarships in the College of Fine Arts for the coming year are Murray Bernthal, Hulda Jordan, Janet Harrington, Helen Maday, Harriet Wiltse, Lucille Hudson, Rea Reynolds, Mary Morse, Regis Luke, Ivan Rightmyer and Francis McLaughlin.

**Bush Conservatory Student Wins Praise**

Word comes from Rome of the big success with which a composition by Robert Sanders met at a concert by the Augusteum Orchestra at Augusteum Hall, when compositions by students of the American, Spanish and French Academies were given first performances. The young Chicagoan, who won a year's scholarship at the American Academy of Rome conducted his own Suite for Full Orchestra, which won highest praise from the critics.

Mr. Sanders, a student of Bush Conservatory, Chicago, where he studied piano for seven years under Edgar Nelson and composition for five years under Edgar Brazelton, returns to America on July 1 and will join the faculty at Bush Conservatory both in piano and composition.

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#### Alice Lawrence Ward Studio Notes

At Miss Ward's monthly teas, held alternately in her New York and Newark, N. J., studios, these singers were heard: Sylvia Braverman, Frances Gentile, Bess Shapiro, sopranos; Marguerite Zender Margulies, coloratura soprano; Isla Robb, mezzo; Jessie Baker, Veronica Wiggins, contraltos, and Harold Patrick, baritone. Martha Thompson was at the piano.

On March 23, in Newark, N. J., were heard Helene Focker, Marguerite Zender Margulies, Margery Smith, sopranos; Janet Bush-Hecht, mezzo-contralto; Betty Farr and Nettie Farmer Galloway, contraltos; Ernest Smith, tenor; Jesse Focker and Harold Patrick, baritones, and Anca Seidlova at the piano. April 20, at the New York studios, these pupils appeared: Helen Dunlap, Frances Gentile, Virginia Newbegin, Helene Focker, sopranos; Florence Landy and Margery Dreher, mezzos; Leonora Scattergood and Jessie Baker, contraltos; Walter Waters, tenor; Jessie Focker and Harold Patrick, baritones. Veronica Wiggins, contralto, regularly heard over Station WOR, was guest artist for The Golden Strand Hour, Station WEAF, in April, and three times during May. Virginia Newbegin, staff artist for Station WOR, was heard as Josephine in Pinafore at the Brooklyn Academy of Music, with the St. Paul Singers, on May 10. Cromwell Childe, formerly of the Brooklyn Times, said of Miss Newbegin's singing: "I always liked Miss Newbegin's work, but I found her better than ever this time." Three of Miss Ward's pupils were soloists with the Newton Community Chorus in Gaul's Holy City, on April 8, viz., Helene Focker, Ernest Smith, Jr., and Jesse Focker. Ernest Smith, Jr., was soloist with the Morris County Choral Club, on June 7, at the Morristown High School. Leonora Scattergood, contralto, will sing at the Ogden Memorial Church, Chatham, during the coming year; Mrs. Scattergood was soloist at The Woman's Club of Orange on April 28.

and was enthusiastically received. Florence Yordy, soprano, goes to the Caldwell Presbyterian Church as a member of the quartet for the coming year.

#### Viola Mitchell Wins Success in Pittsburgh Recital

Viola Mitchell, who gave a violin recital of outstanding merit in her home town, Pittsburgh, Pa., May 21, is but seventeen years of age, yet she played with all the depth and skill of a matured artist. In fact, from early childhood Miss Mitchell showed herself the possessor of truly signifi-



VIOLA MITCHELL

cant qualities. At the age of twelve she was heard with such splendid success in a series of concerts with orchestra that celebrated musicians like Thibaud, Zimbalist, Auer, Sevcik and Spalding lavished upon her high encouragement and praise.

Miss Mitchell began her study of the violin under Margaret Horne, herself a pupil of Joachim, Sevcik and Auer. In 1926 the young artist went to Europe where she attended Eugene Ysaye's classes in interpretation and has since coached with him in the repertoire for violin and chamber music. While abroad her talent was recognized by Queen Elizabeth of Belgium who several times invited her to participate in the series of concerts at the Royal Palace.

Returning home, Miss Mitchell made her only American appearance in Pittsburgh. Her program on this occasion, consisting of a chaconne of Vitali, the Brahms sonata in D minor, a Handel-Ysaye aria, Ysaye's sonata No. 3, and also works by Aubert, De Falla, Ravel and Corelli-Tartini, served to convince her audience of the technical skill, intelligence and brilliance with which this young violinist's playing is endowed. Every number was marked with a clearness and precision of tone and a digital facility that yet was able to reveal the inherent melody and richness of the music, while her poise and simplicity of manner added to the effect of her playing.

In August, Miss Mitchell will return for further study abroad.

**THE AMERICAN GUILD OF MUSIC TEACHERS,** and its chapters, recently incorporated under the laws of Minnesota, with headquarters in Minneapolis, has the following Board of Directors: Left to right: (back row) Harry Anderson, treasurer; Walter Scott Johnson, chairman of the orchestral section; J. G. Hindner, president; Louis Marc Kleiba, chairman of the voice section; (front row) Etty Landry, vice-president; Zoe Cory Bemis, secretary; Frances Olive Logan, chairman of piano and organ section.

The Guild was organized for the purpose of mutual protection and co-operation among music teachers and not for profit, except insofar as it protects the individual interests of its members and their students. As an ethical association it has adopted a strong code of professional ethics for its members and has for its purpose the following objectives, which comprise article two of the articles of incorporation: (a) To unite, protect and further the interests of music teachers; (b) to raise the standard of music teaching in all departments and to provide adequate examinations and teaching standards in each grade of the same for students of its regular members; (c) to promote the cultivation of the music art, joint recitals, musical discussions, lectures, collective advertising, good fellowship and co-operation among its members and all persons and organizations willing to aid in the purpose, progress and welfare of the Guild; (d) to spread the Guild ideals and Code of Professional Ethics among musicians generally; (e) to oppose sham, monopoly and commercialism in the music teaching profession; (f) to grant charters to organizations of music teachers in other cities which shall comply with the requirements of this corporation for obtaining such charters, and, generally (g) to do anything else that is of ethical, musical or financial benefit to its members, the cause of music, the music trades and the music teaching profession as a whole.

(Photo by Hibbard Studio)

#### SAILINGS

##### ISADORA DUNCAN DANCERS

The Isadora Duncan Dancers from Moscow, with Irma Duncan, after their sensational success in this country, left May 31 on the S. S. Carinthia for a concert tour in France, Belgium, Holland and Central Europe. They will return to America next fall for a coast-to-coast tour from October to April.

##### FABIEN SEVITZKY

Fabien Sevitzky, founder and conductor of the Philadelphia Chamber String Simfonietta, sailed for Europe on June 6 on the S. S. De Grass, to visit France, Germany, Poland and Czechoslovakia. As he did last year while abroad, Mr. Sevitzky will again look for new music to present at the Simfonietta programs next year.

The first concert for Simfonietta in the fall will be given at Mt. Kisco, N. Y. The regular Philadelphia series of three concerts is scheduled for November 20, January 8 and March 26, with a children's program on April 26. Two New York dates are arranged for December 10, and February 4.

##### GINA PINNERA

Gina Pinnera sailed June 10 on the S. S. Columbus for a rest and vacation abroad and a survey of European musical activities. The soprano planned to go directly to Paris, then to Germany and elsewhere before returning to this country during the summer to prepare for the opening of the concert season. The artist's first appearance of the season will be a re-engagement from the past season at the sixtieth Worcester, Mass., Music Festival on October 4, where she sings Faust. This past season Mme. Pinnera sang over fifty important concerts, including numerous appearances as soloist with the major symphony orchestras in this country. The soprano's most recent triumphs were at the Spartanburg, S. C., Springfield, Mass., and Evanston, Ill., music festivals. Her last New York recital was at Carnegie Hall on October 22.

##### RUTH SHAFFNER

Ruth Shaffner, soprano, sailed on the S. S. Westphalia on June 13 for a summer abroad of recreation, study and concerts. She will attend the festivals in Munich, Salzburg and Vienna and also visit Italy, France and England. Miss Shaffner will return to America the middle of September, as her season begins early. One of her engagements is a recital before the Women's Morning Musicals of Montreal, Canada, on November 14.

##### S. CONSTANTINO YON

S. Constantino Yon sailed on June 15 for Italy, where he will pass the summer months, returning about October 1.

##### Anna E. Ziegler to Visit Europe

Anna E. Ziegler, founder and president of the Guild of Vocal Teachers, will leave for Europe next month, delegated by the Guild, and also by the N. Y. Singing Teachers' Association, to meet existing European societies for the purpose of further research in music. June 12 the Guild gave a reception in her honor, when Dr. Frank Miller, in the name of the organization, presented her with a handsomely fitted suitcase. Seven Certificates of Competency in voice teaching were awarded to the following, who passed examinations: Mesdames Cree-Gregory, Fenner-Hill, Guttmann-Rice, Larned, Lenander, Leon and Ven Gelder.

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**W. Warren Shaw Active as Vocal Teacher and Author**

W. Warren Shaw, who closed his New York and Philadelphia season on June 3, and is now conducting a short intensive course of voice culture at Plattsburgh, N. Y., will take up his duties as director of the vocal department of the



KATHERINE Z. ROSSI,  
who gives full credit for the successful development of  
her voice to her teacher, W. Warren Shaw.

University of Vermont Summer School, at Burlington, Vt., from July 5 to August 15.

Mr. Shaw is internationally known as the teacher of many celebrated singers who have won fame in Europe as well as in America. Among them is Noah Swayne, the basso who toured Europe last summer as soloist of the Yale Glee Club, and received the highest encomiums of the European press as an artist of outstanding merit. Another pupil, Katherine Z. Rossi, recently appeared with splendid success as Santuzza in a week's performance of *Cavalleria Rusticana* at the New Mastbaum Theater, Philadelphia, and Clyde Druyler, who is tenor soloist at a Philadelphia church, has been awarded a fellowship by the Juilliard Foundation in New York.

In addition to his vocal work, Mr. Shaw also is well known as an author, a new edition of his work, *The Lost Vocal Art*, now being published by J. B. Lippincott. This new edition will contain a review and explanation of vocal terminology now in general use and will point out many fallacies concerning the understanding of vocal technic which have militated against the best success of both teachers and singers.

**Powell to Have Master Class in Denver**

An interesting announcement comes from the Denver College of Music, that John Powell, American pianist and composer, will be a guest member of the faculty from July 1 to August 3, and he will not only conduct master classes there but also give a limited number of private lessons. Mr. Powell has never before accepted any of the many offers he has received to become active in this field.

Mr. Powell was particularly attracted by the wonderful climate and scenic attractiveness of Denver, and it is probable that these natural beauties greatly influenced his decision. Many, therefore, will be interested in the great benefits to be received by the contact with a personality who has long been recognized not only as of the great piano virtuosos, but also one who possesses, in addition, a keen and analytical mind and who is noted for his musical scholarship.

**Galli-Curci's European Tour to Begin in February, 1930**

The concert management Evans & Salter of New York, in conjunction with the Hollandsche Concertdirectie Dr. G. de Koos, has arranged for Amelita Galli-Curci to have a tour of twenty concerts in Europe, beginning the latter part of February, 1930. The Hollandsche Concertdirectie Dr. G. de Koos is the sole representative of Mme. Galli-Curci in Europe.

**Ponselle Sings Witmark Songs**

Among the songs to be sung by Carmela Ponselle next season are several that come from the Witmark catalogue. These are: Ah! Sweet Mystery of Life, When You're Away, Italian Love Song, Kiss Me Again, Lady Divine, Dawn Brought Me Love and You. Miss Ponselle is about to record the last named for Brunswick. It is the composition of the rising young American composer, Richard Kountz.

**Mrs. Stieff a Student at Peabody Conservatory**

It was incorrectly stated in a recent issue of the MUSICAL COURIER that Ruth (Mrs. Frederick P.) Stieff is a graduate of the Peabody Conservatory of Music in Baltimore. Mrs. Stieff has studied at this institution for some time and still is a student there. She possesses a coloratura soprano voice of fine quality, and has appeared widely in concert and also has recorded for the Columbia Phonograph Company.

**Sampaix to Hold Master Class**

Leon Sampaix, well-known vocal pedagogue, is to hold a master class of eight weeks, beginning the middle of June, at his studios in New York. At the conclusion of this course Mr. Sampaix will sail to spend the remainder of the summer in Europe, but will return in October again to resume teaching in the metropolis.

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## Charles L. Wagner Finds New Coloratura

Identity Is Kept a Secret, But He Will Present Her in United States in October of 1930—Has Never Sung Here—Manager Talks on Various Subjects—States "There's Nothing the Matter With the Concert Business"

"What's the news this time?" a MUSICAL COURIER representative asked Charles L. Wagner.

"Oh," he laughed, "this is just my usual time for retiring. May is my retiring month. Still I am leaving for California next Saturday to get a parrot."

"A what?"

"A parrot. I am afraid the talkies will get her before I do and I want her for a new play for the fall."

### NOTHING THE MATTER WITH CONCERT BUSINESS

"What's the matter with the concert business?"

Mr. Wagner smiled. "Nothing at all, except a dearth of artists. Just as soon as a new great singer or any new

papers concerning her debut in London I have come to the conclusion that I am right."

### HAS NEW COLORATURA

"The voice the public pays for, though, is always a coloratura. Now I have found her! I will show you her beautiful pictures with the name cut off the bottom. If I told you her name you would know as much as I do. She will make her debut in the United States in October of 1930. She is twenty-eight years old, very beautiful, and has a trill. Don't forget we have not had a coloratura with a trill since Tetrazzini. The new singer has never sung for either opera company here or for their representatives in Europe. (She has never been in the United States.) She's a real intellect, too, when I tell you she sent her representative all the way from Europe to see me and arrange for her coming here. Now laugh! But you couldn't expect me to associate with artists all my life without getting some Ego. It's like sleeping under a crazy quilt."

### BIGGEST BOX OFFICE RECEIPTS

"Speaking of the recent discussion, both editorially and otherwise, of the greatest San Francisco box office receipts, did you ever stop to think who the manager was at the time the biggest receipts were made? And at a time when the admission price was lower than it is now? You might ask Frank Healy who was the man behind."

### LOCAL MANAGERS AT FAULT

"Another thing wrong is that some local managers allow an outsider to do his work, even to picking his course. It just can't be done that way. It's a man's job."

### CRITICISES PROGRAMS

"Another thing wrong is the lack of new material in programs. Artists sing and play the same old things."

"I have some fifty programs given last season and I have felt like sending them back to the artists with my compliments, urging them to read Paul's epistle to the Hebrews, thirteenth chapter, eighth verse. What's that? Go

get your Bible and read it. Of course if the Hebrews had had charge of the concert business as they now do the show business, Paul wouldn't have had to write this epistle."

### HIS NEW ATTRACTIONS

"And now," he continued, "for the new attractions. San Malo, the Panama violinist, now successfully touring South America, will play in the Hollywood Bowl (in person, not a picture) on July 13. He is the musical envoy sent by Panama to this country—a serious, splendid artist."

"Oh, yes, I went to Providence the other night and heard a beautiful program by Hans Barth—Music of the Past, Present and Future. A most delightful program. I shall present him next season with the harpsichord, modern piano and the new quarter tone piano. This attraction is only good for managers who know how to handle it. If a manager is still afflicted with chronic inertia he won't be able



HANS BARTH,

pianist, whom Charles L. Wagner will present next season in Music of the Past, Present and Future, in which program he will use the harpsichord, modern piano and new quarter tone piano. (Photo by Bettina Winston.)

to manage a Hans Barth concert on his course. It's up to the minute. And what's more, the public is getting to demand that sort of an attraction."

"Gieseck will return to America in the fall of 1930, which promises to be a red letter year. I am also bringing back Harald Kreutzberg and Georgi, the world famous dancers, for this is a dancing era. And you know about the new coloratura! Well, some day I'll tell you her name. And Mary Garden will tour in concert in October—only ten days."



CHARLES L. WAGNER

artist comes before the public, the concert business will be rejuvenated for five or ten years more at least. But it must be a star of the first magnitude. Galli-Curci and McCormick kept the concert business going here ten or twelve years, didn't they? And you will recall at our last interview that I alluded to Rosa Ponselle as the greatest voice America has produced. After reading this morning's

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## BAGBY

### Mrs. Sigmund Wyler Resumes Singing

Mrs. Sigmund Wyler studied under Lazar S. Samoiloff a few years ago, but the duties of a wife and mother kept her away from the studio. She has now returned and is taking singing seriously. Her aim is to sing well because she loves the art—not because of mercenary reasons. "My hopes are to be able to sing well, to be able to entertain the sick, the old and the poor that love to hear good singing, and cannot afford to pay for the pleasure."

Mr. Samoiloff is of the opinion that Mrs. Wyler's voice is of a beautiful quality, with a wide range, and that with work she will become an eminent singer.

### Willard Sektberg's Busy Seasons

Willard Sektberg, coach and accompanist, has had an unusually busy season. Last summer he taught in Paris, at Claude Warford's studio, returning to America in October and immediately starting on a ten weeks' tour with Mary McCormick, soprano of the Paris and Monte Carlo Opera. Among some of the interesting notices that Mr. Sektberg received on tour the following are typical:

"Accompaniments were played by Willard Sektberg with the flair that is the prime requisite of accompanists," said

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the Chicago Journal of Commerce; The Chicago American spoke of "the skilled accompaniments of Sektberg," while the Sacramento Bee said in part: "He contributed a large part of the success of the concert, for his accompaniments were fine and true; his choice of solo numbers gave a wide range to his powers of interpretations." "Sektberg proved to be a musically accompanist and a soloist of individual distinction," said the Los Angeles Herald.

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The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.  
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## MUSICAL COURIER

### Marie Montana Finishing Busy Season

Marie Montana, soprano, has been finishing a busy season. In March she appeared with success at Lindsborg, Kans., in two performances of the Messiah, the Bach Passion and a joint recital with Ernest Davis. April 24 and 28 the charm-



MARIE MONTANA

ing artist sang Hadley's Ode to Music and the Messiah in Pittsburgh, Kans. April 30 she appeared in Verdi's Requiem in Lawrence, Kans., and May 1 she gave a joint recital with Phyllis Krauter in Emporia, Kans. May 4 and 5, Miss Montana was engaged for the Messiah and a concert in Hays, Kans., and on the 16th appeared in Keene, N. H., in a performance of Carmen with Sophie Braslau, Miss Montana singing the role of Micaela. She will make a tour of the Pacific Coast in November and December, spending Christmas with her family in California.

Everywhere Miss Montana appeared she has met with the unanimous favor of the critics. Commenting upon her work, the Pittsburgh Headline said: "Miss Montana won spontaneous applause with her Waltz solo. It was a tuneful and gay piece, and offered the audience a good chance to hear her to best advantage. She possesses a voice of beauty in the high as well as the low registers. Miss Montana's personal charm was responsible in no small way for her success." Another Pittsburgh paper said: "Miss Montana carried away honors among the soloists with her masterful performance of the melodious Waltz in the Dance Music."

### Jessie Fenner Hill Notes

As is her usual custom, Jessie Fenner Hill gave throughout the winter several studio musicales and teas at which were presented some of her artist-pupils and the "oncoming" young artists. Among those who sang were Josephine Martino, Jean Borloz, Gladys Haverty, Mary G. Leard, Georgiana Moore, Ula Sharon, Marian Munson and Tom Irving. The studios have been filled with interested colleagues and professional friends among the various correlated arts.

Jean Borloz, French tenor, radio artist, concert and church singer, has been filling concert dates in New York. Marian Munson, soprano, was heard over WEAF on April 28 and had some concerts in New Rochelle on April 27 and May 18. Gladys Haverty, soloist of the Nature Study Club, had concerts on May 24 and June 6. Mary G. Leard, contralto, sang in Jersey City and in Brooklyn on April 24 and May 1.

On May 24 a reception and musical was given at the Jessie Fenner Hill studios. Ula Sharon, known internationally as a dancer, revealed a voice of unusual beauty in songs by Hageman and Saint-Saëns. Her interpretative powers make for her reading of such songs an interest not given to dancers of her ability and reputation.

Tom Irving, bass, recently returned from a Publix Theater Unit, also of WABC radio station, sang a group of English ballads. Mary G. Leard did some Spirituals effectively; her voice is a genuine contralto. Gladys Haverty is growing fast in public favor; she rendered some classic and modern songs while Jean Borloz added French and English numbers. Genevieve Bowman was the accompanist.

Angeline Kelley sang a concert program on May 17 in Lowell, Mass., and on May 20, assisted William C. Heller at his organ recital in that city. Harold Moffet, bass-baritone, is in the Little Show and Billy Johnstone with the Philadelphia Stock Company.

### Forsyth to Give New York Recital in Fall

Josephine Forsyth, singer-composer, plans to give a recital in New York in the autumn, at which time she will include a new composition of her own. The Lord's Prayer, written by Miss Forsyth, to be sung at her own wedding was published June 15.

Miss Forsyth is fond of singing a composite program in costume, her most pronounced successes including Lyric Thoughts of Twilight, with harp accompaniment; Lyric Reflections of France, with ballet; Melodies 'Neath Italian Skies; Musical Memories of America; Carols of Life's Calendar; and Love's Symphony, The Song of the Ages.

### Ottawa Liked Oliver Stewart

The latter part of April, Oliver Stewart sang the tenor part in Haydn's Creation at the Chalmers United Church in Ottawa, Can. Commenting upon Mr. Stewart's singing, the Citizen said: "Oliver Stewart also evinced a capacity of control and a lack of effort which was truly remarkable." The Journal was of this opinion: "He has a good voice." May 20 Mr. Stewart gave his second recital this season in Yonkers, N. Y.

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**Chief Ho-To-Pi Studying with Nettie Snyder**

Among the many prominent singers now studying voice with Nettie Snyder, voice teacher and impresario, formerly of Florence, Italy, who has recently opened a vocal studio in Hollywood, is Chief Ho-To-Pi, Indian baritone, who recently starred in the desert pageant, *Mockingbird*, given in Perris Valley, Cal.

The opportunity to study with Mrs. Snyder was the fulfillment of an ardent wish of Chief Ho-To-Pi, who learned of



CHIEF HO-TO-PI,  
"The Young Buffalo," who is studying in Hollywood, Cal., with Nettie Snyder.

Mrs. Snyder's work when he was in New York. There he learned of her rare ability with many of the well-known singers now in concert and in opera, and he determined that if he was ever in the same state where Mrs. Snyder was teaching he would be sure to coach with her.

Even while concertizing in Europe—in Italy, France, and other countries—he did not seem to be able to arrange for time between concert engagements to go to Florence, Italy, where she had a studio to study with her. But his happiness came at the conclusion of his Perris Valley engagement, when he was introduced to Mrs. Snyder by a prominent member of the musical world of Southern California.

Chief Ho-To-Pi is known abroad as "the Indian Caruso" and he has been with the San Carlo Opera Company and the Ravinia Opera Company of Chicago in their summer opera presentations, and has had wide experience in concert work. He declares that he has at last found that which he has greatly desired and long sought—an able teacher of the true bel canto method of voice production. D.

**Master Institute Closes Season**

The joint recital of junior and senior music students of the Master Institute of United Arts, May 25, marked the conclusion of a successful and busy season for the Institute. This is the last season which the school will spend in its temporary location, as, according to its directors, it will move into its new home in the Master Building on Riverside Drive in the early fall.

The recital was notable for the excellent playing and fine style displayed by the students, and was composed of two groups of performers—the first consisting of junior students and the second, seniors. In the first group Tiela Fine, Georgine Spitzer, Louis Sheer, Selma Cashman, Gene Kraus, Muriel Greenberg, Elsa Gorillo, Diana DeRoman, Ira Specter, Janet Williams, Nettie Berg, Jeannette Hobel, Edward Trestman, Mark Robinson, Janet Simon, Paul Moss and Dorothy Blumberg, played works by Clementi, Burgmuller, Bloch, Massenet, Heller, Chopin, Haydn, Poldini, Brahms, Grieg, Debussy, Saint-Saëns, Beethoven and Grainger, while the senior students consisting of Irving Sussman, Louis Curcio, Gladys Needles, Lillian Pearson, Betty Schulman, Ethel Leitman, Isabel Gordon, Muriel Clinton, Alphonse Zbikowski, and Ida Goldstein presented numbers for piano, cello and violin by Bach, Bach-Busoni, Schubert, Beethoven, Dvorak, Moszkowski, Ibert, and Handel.

**Activities of Marie Miller, Harpist**

Marie Miller, who recently returned from a tour in Kentucky and Virginia, was guest of honor at the annual luncheon of the Madrigal Club on May 11.

During the past few weeks, eight of Miss Miller's pupils were heard in concert. Flora Hollingsworth rendered several harp solos at the graduation exercises at the Finch School, New York, where Miss Miller is instructor. Miss Miller also is affiliated with the Institute of Musical Art in New York as head of the harp department, and at the graduation concert of the Institute on June 5, at Carnegie Hall, Elsa Moegle played the harp parts. On the same day Lalla Branch gave a recital in Atlanta, Ga., and another pupil, Mildred Holt, recently was heard at a concert in New Rochelle, N. Y. Other artist-pupils of Miss Miller who fulfilled engagements during this period were Thurema Sokol, who appeared in Washington with the Salzedo Harp Ensemble, and Louise Cook, Norma Stedman and Madeleine Courtney, who gave a recital of solo and ensemble numbers at Miss Miller's studio in New York.

**Cyrus Curtis Entertained at Park Central**

Cyrus H. K. Curtis and his daughter, Mrs. Edward Bok, of Philadelphia, recently were entertained at a dinner given at the Park Central Hotel, New York, by the Portland (Me.) Men's Singing Club, preceding the concert by the Associated Glee Clubs.

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**Mary Miller Mount, Teacher and Concert Pianist, Completes Active Season**

The success of Mary Miller Mount in her career as teacher and concert artist is a recognized fact, recognized not only because of her own successful and varied activities, but also through the praise awarded her pupils in their professional appearances.

One of Mrs. Mount's pupils, Elwood Weiser, who has been well received in recital and concert, also was soloist this winter at St. Stephen's P. E. Church in Philadelphia. Violet



MARY MILLER MOUNT

Crandall counted among her engagements many appearances as accompanist for well-known singers, including a number of dates with Henri Scott. And several other pupils are making names for themselves in concert work.

It is not only in teaching, however, that this season has proved a particularly busy one for Mrs. Mount. In the period from October to June she fulfilled more than sixty concert dates, including ensemble appearances, private musicales, two-piano recitals, and as accompanist for well-known artists. Of these more than thirty took place in Philadelphia, as follows: October 10, Cape May Court House; 22, Manufacturers' Club; 30, Bellevue-Stratford Hotel; November 7, New Century Club; 13, Penn Athletic Club; 27, College Club; December 16, Benjamin Franklin Hotel (first in series); 18, Philomusian Club; January 7, recital by Miss Cianci; 13, Benjamin Franklin Hotel (2); 16, recital by Miss Cianci; 17, recital by Beatrice Harrison; 29, concert in Germantown, Philadelphia; 30, Bellevue-Stratford Hotel; February 10, concert; 16, Benjamin Franklin Hotel (3); 17, concert; 28, afternoon, Old York Road; 28, evening, consistory; March 14, afternoon, Temple University; evening, recital, Elwood Weiser; 15, concert; 24, concert; April 4, consistory, return engagement; 7, Benjamin Franklin Hotel (4); 11, recital, Henry Gurney; 14, concert; 21, concert; 24, recital, Jeno de Donath; 27, private musical; 29, recital, Mae Mackie; May 6, concert; 14, concert, and 19, concert.

Other engagements included: October 31, Beaver College, Pa.; December 4, Doylestown, Pa.; January 3, Glen-side, Pa.; 11, Bala, Cynwyd, Pa.; 23, Oak Lane, Pa.; 28, Phoenixville, Pa.; February 1, Reading, Pa.; 8, Torrington, Pa.; 12, Lansdowne, Pa.; 23, Chestnut Hill, Pa.; 27, Media, Pa.; March 5, Chester, Pa.; 9, Burlington, N. J.; 11, Ridley Park, Pa.; 20, Ambler, Pa.; 23, Haverford, Pa.; 28, Reading, Pa. (return date); April 15, Malvern, Pa.; 17, Norristown, Pa., two-piano recital with Elizabeth Gest; 25, Frankford, Pa.; May 2, Logan, Pa.; 3, Collingswood, N. J.; 7, Norristown, Pa.; 11, Harrisburg, Pa.; 18, Atlantic City; 20, Stonehurst, Pa., and 25, Atlantic City, N. J.

During June, that is, June 27, Mrs. Mount again will be heard in Atlantic City in addition to several other engagements, while July will still find her active, being booked for an appearance in Avalon, N. J., on July 7, and July 10 at the University of Pennsylvania Summer School.

**Daniel Pupil Soloist with Nordica Orchestra**

Catherine Schofield, an artist-pupil of Edna Bishop Daniel, was soloist at the thirtieth annual concert of the Nordica Mandolin and Guitar Orchestra, under the direction of Walter T. Holt, at the First Congregational Church in Washington, D. C.

For her first group, Miss Schofield sang two Spanish numbers—a Love Song, and La Clavel, a dance song, vivid, whimsical and full of fire. In both of these the beauty and extreme sweetness of her soprano voice were further enhanced by the delicate accompaniment of the guitar in Mr. Holt's sympathetic hands.

Later on the program Miss Schofield was heard in De Koven's Winter Lullaby, which proved such a success that it had to be repeated, the audience expressing enthusiastic delight in her artistic singing. For this number she was assisted by a section of the Nordica Orchestra, which, under the leadership of Mr. Holt, its organizer and director, played as though it were one instrument, the finesse and smoothness of its tone being likened to "a singing breeze."

**Adirondack School Music Festival**

The annual Adirondack School Music Festival was held at Lake Placid, N. Y., on June 1, with an attendance of more than 1,000 students from all sections of the Adirondacks. First prize in the choral competition was won by the Granville Chorus, led by Mrs. F. W. Hewitt, the winners repeating their victory of last year. In the orchestral contest the winner was the Glens Falls Orchestra of boys.

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INFORMATION AND BOOKLET ON REQUEST

## Music Notes From Coast to Coast

**Atlanta, Ga.** The twenty-eighth annual commencement concert of the Morgan-Stephens Conservatory of Music took place June 3 and 5. Of special interest was the awarding of a six years' teacher's diploma in violin to Ora Lee of Mt. Vernon, Ga., and a four years' certificate in violin to Louis Regenstein, Jr., of Atlanta, Ga. Madeleine Kepp, prominent Atlanta teacher, in presenting these awards for the school, gave a short talk on Music as Character Builder. Pupils from seven Southern cities presented violin, piano and vocal solos. Another outstanding feature was the work done by the orchestral department under F. H. Gilbreath. The Sunday American printed a picture of Ora Lee and the Atlanta Constitution gave considerable advance information regarding the commencement. T.

**Cleveland, Ohio.** Ralph Everett Sapp, conductor of the West Shore Festival Chorus, presented his charges in concert in the auditorium of Lakewood High School. Assisting soloists were Lila Robeson, contralto, and Jascha Veissi, violinist of the Cleveland Orchestra. Miss Robeson sang an aria from *The Queen of Sheba*, Hildach's Spring, Lovers in the Lane, by Liza Lehmann, and part of James H. Rogers' song cycle, *In Memoriam*. Mr. Veissi played Hubay's Carmen Fantasy, Wagner's Album Leaf, Minstrels by Debussy, and Kreisler's Tambourin Chinois.

The Choral Society of the Ladies' Catholic Benevolent Association gave a concert in the small theater of Public Hall under the direction of Vincent St. John, tenor, who also gave several solo numbers. Eleanor Healy, soprano, also sang, and Clemens Faber, violinist, played.

The annual spring concert given by the Musical Arts Club of the College for Women of Western Reserve University was given by Mildred Maul, organist; Helen Messing and Annabelle Jackson, pianists; Alice George, soprano; Miriam Nagusky and Evelyn Sharff, violinists.

The Troubadours, a group of almost 100 members, formed for the purpose of reviving the best of American light operas, presented as this year's attraction Victor Herbert's Sweethearts, in the small theater of the Public Auditorium. Handel Wadsworth is the director of the company and Clifford Barnes acted as orchestra conductor.

The spring concert of the Cleveland Music School Settlement was given in the auditorium of Euclid Avenue Temple. The Junior Orchestra, conducted by Hyman Schandler, played Grieg's Herzwunden and Boccherini's Minuet. The Senior Orchestra, led by Felix Eyle, contributed Haydn's Surprise Symphony and furnished the accompaniment for Clara Sharp's playing of Chopin's piano concerto in E minor. Gladys Herbert, soprano, sang three songs by Winter Watt, accompanied by Estella Woehrmann on the piano. E. C.

**Long Beach, Cal.** The young Mexican tenor, Jose Mojica, of the Chicago Civic Opera, was acclaimed by a large audience when he appeared at the Municipal Auditorium under the management of Katheryn Coffield. The first part of the program consisted of operatic arias in Italian, and art songs in English and French. The second part was given in a Spanish cavalier's costume of crimson velvet, in which the handsome young artist proved fascinating.

Charles Wakefield Cadman, pianist-composer, assisted by Margaret Messer Morris, soprano, gave a program of Cadman compositions before the Ebell Club.

The new Southern California Grand Opera Company, Z. Earl Meeker and Maurice Dubin, directors, gave *The Rule of Caesar* at the new Masonic Temple.

A. M. G.

**Portland, Ore.** Concluding its twenty-first consecutive season, the Apollo Club, William H. Boyer, director, sang before a large and enthusiastic audience at the Public Auditorium. Among the club's best liked numbers were Bendemeer's Stream (Old Irish), Jabberwocky (Sigmund Spaeth), and Morning Hymn (Henschel). J. MacMillan Muir, a member of the chorus, conducted the final number, Silent Recollections (Pache), which was not on the program. May Van Dyke played the piano accompaniments for the club, while Geo. E. Baker, Jr., presided at the municipal organ. This was Mr. Boyer's final appearance as director of the club, after twenty-one years of excellent service. His resignation has been reluctantly accepted. Officers of the club are: Geo. H. Wardner, president; W. A. Petteys, vice-president; Sidney G. Lathrop, secretary.

Coast Musicians, a California organization, presented the Cornish Trio in concert at the Woman's Club House. This was one of the outstanding treats of May.

Steers & Coman, local managers, have booked the following artists for their twenty-ninth annual series of subscription concerts: Josef Hofmann, pianist; Sigrid Onegin, contralto; The English Singers; Ignaz Friedman, pianist; Paul Kochanski, violinist; Lawrence Tibbett, baritone; Galli-Curci, soprano, and Yehudi Menuhin, violinist. J. R. O.

**Salt Lake City, Utah.** Salt Lake's music season wound up in a blaze of glory with finals in the Rocky Mountain District music contests, sponsored by the N. F. of M. C., two concerts by the Los Angeles Philharmonic Orchestra, and presentation of Victor Herbert's opera, *Natoma*, by the Music Department of the University of Utah on the college campus, with accompaniment by the Philharmonic Orchestra.

For the music contests finals, Mrs. Elmer E. Corfman, both state and district president (the district comprising Utah, Idaho, Wyoming and Montana) had arranged comprehensive programs which included, besides the competition, musical teas, a chamber of commerce luncheon, special tours of the city and special dinner programs. A Chickering grand piano was presented by Glenn Brothers Roberts Piano Company of Salt Lake to Mary McCabe of Pocatello, Idaho, winner of the piano contest in the student division for the district.

Alfred Hertz, veteran conductor, brought music lovers a surprise program on May 21, and virtually swept his audience off its feet with enthusiasm. The concert was given in the tabernacle of the Mormon Church, a building that is perfection in the matter of acoustics. Hertz, who served as guest conductor for the Los Angeles Philharmonic on its spring tour, brought to his task all the fire of his early days, tempered with the consummate skill and finesse acquired in his long years of conducting.

Earlier in the day a special program had been given for students and more than 2,000 young folks heard the orchestra which was directed by Concertmaster Henry Svedrofsky. Prof. Thomas Giles, head of the university music department, sponsor of the Philharmonic's visit to Salt Lake, served as guest conductor for one number.

On May 22 more than 5,000 persons crowded the campus of the university to see and hear Herbert's *Natoma*. The opera was beautifully staged and presented. Surrounded by snow-capped mountains and with a full moon appearing over the tops just as the opera was in its final chorus, the picture was one to inspire any audience. Prof. Giles was director, and the title role was sung by Jessie Perry, a teacher of voice at the university. The other feminine solo role was sung by Florence Summerhays. Norman Martin, tenor, sang Paul Merrill. W. M. C.

### Roland Crean Pupils in Annual May Recital

Roland Crean, director of the Greenpoint School of Music of Brooklyn, N. Y., presented his pupils in recital at the Brooklyn Academy of Music on May 26. A capacity audience filled the huge auditorium and showed its appreciation by generous applause of the excellent work of the pupils.

The Senior Orchestra of the Greenpoint School, composed of over fifty pieces, played the overture to the *Merry Wives of Windsor*, *My Heart at Thy Sweet Voice*, Victor Herbert favorites, and *Pomp and Circumstance*. Mr. Crean has trained these pupils thoroughly and they play with the assurance of a professional group. The program, which was a most interesting one, included solos by the following members of the school faculty: Adele Keshelak, soprano; Emilie Del Terzo, pianist, and Anita Fontaine, pianist, accompanist and coach, who served in the capacity of guest artist of the evening, accompanying in her usual excellent and faultless manner. Anthony Horan, a member of Mr. Crean's artist class, offered the *Scene De Ballet Fantasia* of DeBeriot, displaying unusual technic and control of the bow-arm. The Quartette Amaryllis for violin was played by Samuel Kowalsky, Joseph Fiscina, Michael Tabala and Vincent Dailly. Frank Usinger, another member of Mr. Crean's artist class, played the Shepherd Song, *Villanelle*, by Kriens, and again proved how thoroughly Mr. Crean teaches his pupils. Miss Del Terzo and May Cleaver, a piano pupil, played the Tarantella in A flat for two pianos. Miss Cleaver performed delightfully with Miss Del Terzo.

Part Two of the program included three vocal selections by Miss Keshelak, a violin solo, *Adoration*, by Agnes Kraft, another member of Mr. Crean's artist class, three selections by a violin quartet (Anthony Horan, James Twiggs, Walter Delehanty and Frank Usinger), accompanied by Henry Barreuther, cellist and Miss Fontaine at the piano. This was followed by a violin solo by Fred Kotzko, of Mr. Crean's artist class; a piano solo by Miss Del Terzo, and two selections by the Junior Orchestra of the Greenpoint School, which is composed of over eighty pieces. Both the junior and senior orchestras, as well as the soloists appearing on the program, were prepared exclusively by Mr. Crean, and he is to be commended for the excellent work he has accomplished.

In addition to the school in the Greenpoint section of Brooklyn, Mr. Crean now conducts a school in the Bedford section of that borough, and is adding many new pupils to the registers of both schools.

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## Music on the Air

### SOME MORE NEWS

Erno Rapee has returned from Europe and is at the Roxy helm again, where he conducted the June 16 concert in exquisite manner.

It is understood that Judson Radio will soon take over the WABC studios in the Steinway Building, for broadcasting of its own.

The concert of orchestral numbers, which Henry Hadley is conducting this summer, was broadcast on June 16 over WOR. Mr. Hadley deserves a first rate orchestra of his own, with which he can make use of some of his extraordinary talent.

It is said that less than five percent of the singers who have auditions at NBC are fitted for broadcasting.

The American Broadcasting Company is getting a lot of attention these days, principally because it is in a state of reformation. So far, it is said, that it has sixty stations already contracted. Its headquarters are in Seattle Wash.

By this time probably everyone knows that Yascha Bunkchuk, one of Roxy's pets, and incidentally, a cellist, is to replace Dave Mendoza as leader of the Capitol Orchestra.

It has been announced that General Electric will not sponsor the Damrosch concerts next season, due to the fact that they are considered too "serious" music. This seems almost incredible because the Damrosch concerts have received more publicity and attention than any regular concerts we know of. However, NBC will maintain the series as a sustaining attraction, and wise are they to do so.

Allen McQuhae, tenor, has signed a contract to sing exclusively for the National Broadcasting Company, according to the announcement of George Engles.

Martha Wilchinski, Roxy's publicity director, has been "found out." She is an author of drama, the latest work credited to her being the story of the American Flag which was broadcast by the Symphony Orchestra and chorus on Flag Day.

Hans Barth, pianist, was the soloist presented on the "at home" program by Baldwin, and Grace Divine, contralto, on the Atwater Kent hour, on June 16. We mention them together because we had to travel from one concert to the other, since the two features were simultaneously broadcast, on WJZ and WEAF. Both were excellent musical programs.

MARGHERITA TIRINDELLI.

### Recital by Elizabeth Quaile Pupils

A piano recital by artist-pupils of Elizabeth Quaile was given recently at Aeolian Hall, New York, before an audience that filled the auditorium to over-flowing. The program was performed with the same distinction and intelligence that characterize the playing of all of Miss Quaile's pupils.

Florence Moxon contributed the Bach suite in G major and also pieces by Debussy, de Falla and Liszt with brilliant technic, and Edith Friedman gave evidence of real musical ability in the Beethoven Appassionata. Maturity of feeling was revealed by Paula Tyler in a group of Bach numbers, while a fine sense of tonal color marked the playing of Rosa Simon. Two recitations, *The Harlot's House* of Oscar Wild and *The Victory Ball* of Alfred Noyes, set to music by Frederic Hart, were given by Mr. Hart, accompanied by Elizabeth Hopkins. The music has flexibility and charm and in each case furnished a vivid background to the declamation.

Next season Miss Quaile plans to give a series of monthly programs, at each of which compositions of the classical, romantic and modern schools will be presented.

### Brooklyn Chamber Music Society Concert

The fifteenth anniversary concert by the string orchestra and violin choir (twenty players) of the Brooklyn Chamber Music Society, at the Neighborhood Club, Brooklyn, gave pleasure to a large audience. They played works by Offenbach, Mozart, Tschaikowsky and Elgar, receiving much applause. The violin choir, eighteen children, played excerpts by Haydn, Saint-Saëns and Trinkhaus, while William Endzulis, violinist, and Jesse Forstadt, cellist, gave solos.

### Musicians at Great Northern

Among the musicians who were guests recently at the Great Northern Hotel in New York were Devora Nadworny, contralto of the N. B. C. Grand Opera Company, and Valentina Aksarova, Russian singer, who left for London immediately following her American tour.

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HELEN SCHAFMEISTER, pianist, has a long list of successful appearances to her credit for the past season. Among these were engagements with the Tarrytown Choral Art Society, the Yonkers Glee Club, the National Opera Club, the Men's Chorus of Ossining, and a joint appearance at Briarcliff Lodge with Grace Divine, of the Metropolitan Opera Company, as well as recitals at Guild Hall and the Salmagundi Club and a recent program at the home of Mrs. Beatrice B. Hahn. Miss Schafmeister has also taken part in the Concert Hour over the WOR.



SOPHIA BRILLIANT-LIVEN whose busy season in Chicago included a most successful sonata recital with Jacques Gordon and a number of fine pupils' recitals, besides her teaching activities. She will spend the summer in California, where she will have a summer class from July 15 to September 15 at the Hollywood Conservatory. This will be Mme. Liven's first summer class in California, where she and her husband, Michael Liven, spent an enjoyable vacation last year.



LOUISE MacPHERSON (left) and CLAIRE ROSS, two-piano recitalists, who will be featured on the Baldwin Hour over the network of the National Broadcasting Company on June 30.



SALVATOR AVITABILE, Vocal teacher and coach of many distinguished Metropolitan Opera artists, such as Marion Talley, Mario Chamlee, Stella de Mette. Pauline Turso has just closed a busy season, and is engaged for twenty-five concerts and five opera performances next season. Other pupils who have been active in concerts, Vitasphone singing, etc., are Sylvia Miller, Evelyn McGregor, Marguerite Riegelmann and Anna Papa. Maestro Avitabile will teach three days weekly this summer at his New York Studio.



MME. V. COLOMBATI, well known New York vocal teacher and coach, and teacher of Josephine Lucchese, who will teach in her New York studios all summer. Mme. Colombati is shown in the above photograph with her little pet, Bigio, which, in Italian, means Grey.



ROSA LOW.

The photograph at the left shows the well known soprano, and Dorothy Gordon, who specializes in children's songs, on their way to Europe aboard the SS. George Washington. Miss Low sang successfully in Paris and from there went on to Milan and then Bucharest, where she will also be heard. Miss Gordon sings in London. The picture at the right shows Rosa Low with Ernest Knock, conductor, a fellow passenger aboard the George Washington.



CANADA'S LARGEST ORGAN, which is installed in the new Royal York Hotel in Toronto, which was opened by the Canadian Pacific Railway on June 12. This organ, the only five-manual one in the Dominion, weighs fifty tons and was transported by its makers, Casavant Freres, from St. Hyacinthe in five freight cars and assembled at the hotel. The instrument is operated by a twenty-horse power motor and has over 300 miles of insulated copper wire for its 2,150 electro-magnets and connecting cables. Standing by the organ is Georges Santore, who tuned it within its enclosure in the Royal York Auditorium.

# Toscanini and Scala Company Capture Vienna for Two Glorious Nights

Seats Costlier Than a Trip to Milan—Korngold's Early Comic Opera Revived—Viennese Operetta Reverting to Type—Westminster Choir Gets Fine Reception

VIENNA.—The habitual question of pessimists—Why is a State Opera?—is frankly answered, via facti, at least once a year when about May 1, the tourists take possession of the Viennese Staatsoper. With only millionaires among the natives able to pay the price of admission and with the June festival weeks under the immediate auspices of the Commission for the Promotion of Tourism in Austria, the use of the Staatsoper as a bait for wealthy foreigners is an accepted fact.

Thus, the much anticipated visit of the Scala company under Toscanini, though not part of the Festival Weeks proper, was, in the nature of things an enterprise for the benefit of foreigners. Fantastic prices ruled, and yet the house was sold out weeks in advance for the two performances of Falstaff and Lucia. Statisticians figured that a round trip to Milan and the purchase of two tickets there would fall considerably below the price of two seats for Vienna's Scala nights. But statisticians were, happily, in the minority, so Arturo Toscanini and Franz Schneiderhan, the Staatsoper's enterprising general director, who was responsible for the visit, had their day of glory and triumph.

#### WORTH THE PRICE

And indeed, those who managed to get in considered themselves well rewarded by performances which showed La Scala at its best. Even better than "at home," many felt. Never have the orchestra and voices of the Scala company sounded lovelier than on these occasions. Toti dal Monte's famous Lucia scored a triumph, likewise Stabile's brilliant Falstaff, while Pertile's and Franci's popularity were immediate. But the greatest impression was created by what seemed to be the most perfect ensemble possible. The Vienna public rose to the occasion. Never before can Toscanini have had a more glowing reception than he had here. It must have gladdened the heart of even somber Arturo; in any case, it was considerably softened by Vienna's love and adoration, for he permitted Lucia to be broadcasted at literally the last hour.

A revival of Erich W. Korngold's early opera, *The Ring of Polykrates*, was given previous to this Italian visit, by Franz Schalk—the last event, by the way, under his directorship. It is Korngold's first, and by no means most successful opera though, to my mind, his best. A delightful little roccoco work in a charming and transparent chamber style, it is so brilliantly scored as to have retained its freshness after sixteen years. Devoid of pathos and sentimentalism, this is just the sort of opera to expect from an immensely talented youth of fifteen or sixteen, a real "comedy with music."

#### OPERA VS. OPERETTA

Amusingly enough, the revival almost coincided with the production at the Theater an der Wien of Korngold's latest opus, namely his orchestration of Leo Fall's posthumous operetta, *Roses of Florida*. Hearing Polykrates and forgetting for the moment the intermediate stages of Korngold's career—the pompous theatricality of Violanta, *Die tote Stadt* and *Das Wunder der Heliane*—one can easily trace the natural trend of Korngold's talent and development. Unless all signs fail, he is the man to revive that long-ailing species, Viennese operetta.

The harvest of these works, incidentally, has been scarce this year. Lehar's Frederike, that returns to the roseate and

obtrusively wholesome sort of amusement pleasing to our forefathers, can hardly be reckoned as a world-conquering opus today. Nor can Oscar Straus' sequel to *The Waltz Dream*, launched under the title of *Wedding in Hollywood*, be expected to restore the supremacy of Viennese operettas. The most significant thing about this last week was its attempt at Americanizing the plot, if not the music.

#### KORNGOLD'S OPERETTA A REAL HIT

Viennese operetta is returning to its original type, a type which is diametrically opposed to the false pathos of the pseudo-operatic melodramas of which we have become tired for twenty years past.

Korngold's latest work—and it is Korngold's indeed, for his is the largest share in the success—goes at least half way to meet the "new" tendency. Here the plot again centers around the ubiquitous American millionaire and the Russian exile who, for a change, is not a disguised prince but an impoverished princess. The eternal conflict—their separations through misunderstanding and their reunion in spite of all obstacles—is treated, for once, with a comforting lack of pathos, and the tediously operatic second finale is superseded by a dazzling interlude in perfect jazz spirit. To see Korngold conducting it in the glare of a white reflector, his body swaying and revelling in the syncopated fun, is a long way from Heliane, but a short road to a big and deserved success.

The melodies, we are told, are Leo Fall's and they are lovely. But the instrumentation, like the harmonies, is entirely Korngold's, and it is another illustration of his wizardry in modern orchestration. The saxophone sings, the banjo strums, and everybody is happy—most of all the present writer who predicted years ago that comic opera would some day profit from Korngold's talents.

#### WESTMINSTER CHOIR MAKES FINE IMPRESSION

America, however, has not confined her musically fertilizing influence to jazz and Gershwinism, but has exported music of bigger and higher aims. I am referring to what was one of the most ambitious undertakings of the current spring season, namely the advent of the Westminster Choir from Dayton, Ohio, whose work was received here with undoubted enjoyment and cordiality. Some mental reservations (on stylistic grounds) towards their singing of the pre-classic Italians were swept away when the choir displayed their astounding discipline and technical perfection in American songs; the unfailing and machine-like precision of the American choristers was obvious and readily admitted. Three concerts—one of them in the Staatsoper, and one given as a free entertainment for the youngsters of Vienna—were loudly applauded by the public and freely praised by the Vienna press.

It was late in the season when Ethel Hayden gave her recital; yet a well-filled hall awaited with keen interest the debut of this American soprano and found the flattering advance comment more than verified. In songs from many lands and more composers, Miss Hayden revealed a beautiful and splendidly trained voice, excellent linguistic versatility and admirable interpretative qualities. The distinguished artist made many friends at this debut, and her return, promised for the fall, will be gladly welcomed by Vienna's musical public.

PAUL BECHERT.

has a very expressive voice, excellent enunciation and professional style. Mme. Lowe played supporting accompaniments, and she, as well as the two singers, received many compliments on the evening's music.

Mme. Lowe will leave for Scotland, Germany and Sweden on July 3, planning to return in September.

#### Présent Teaching in New York During June and July

Rata Présent's spring tour of the Middle West and South terminated in Memphis, Tenn., where she conducted her eighth series of Master Classes since 1926. Miss Présent reports most gratifying results on the part of the student-body in all of the four years. In addition to her Master Class in Memphis, the pianist gave a lecture recital at the Art Gallery there on the fourth dimension in musical interpretation and was enthusiastically received by the representative audience.

Following Miss Présent's return from this tour she took her vacation early in the form of a 2,700-mile motor trip. She is now back in New York giving a concentrated course of study during June and July to pianists and teachers covering the mechanical, technical and interpretative phases of the various periods of piano literature. Students from distant as well as nearby points are availing themselves of this course. Because of her concert experience, natural teaching skill, extensive repertory and advantage of study with such masters as Cortot, Lhevinne, Hutchison and Jonas, Miss Présent is able to impart a rare breadth of musical conception to those attending her classes.

Miss Présent also is busily engaged in adding new, modern and other works to her already extensive repertory which she will have occasion to use on her fall tour.

#### "Tempests of Handclapping" for Ethel Fox

Following the appearance of Ethel Fox as one of the soloists at the recent Newark, N. J., Festival, the critic of the *Star Eagle* of April 30 commented: "Popular interest in a newcomer attached to the appearance of Ethel Fox, soprano. Newark took this attractive young woman straight to its artistic heart of hearts. Tempests of handclapping were tributes to her beautiful voice, fine method and winning personality. It was a happy idea to have her sing her first group from Gounod's *Faust*, in costume and with Gretchen's spinning wheel and jewel box as stage properties. These selec-

tions were the King of Thule ballad in old Gothic vein, and the Jewel Song. The enthusiasm entitled her to an encore that she did not choose to take. In the second part she gave the Musetta Waltz, Coleridge-Taylor's *Life and Death*, and La Forge's Hills. An added number by the applause was Tirindelli's *O Primavera*. The one duet of the occasion was given by Misses Fox and Meisler, the familiar barcarolle from Offenbach's *Tales of Hoffman*, charmingly rendered with orchestral support."

This concert referred to was the first performance at the annual Newark Music Festival, the other artist taking part in the program being John Powell. Miss Fox is announced as a new attraction on the *Haensel & Jones* list. Her entire musical education has been received from Mme. Pilar-Morin, of New York.

#### Castelle Pupil Again Wins N. F. of M. C. Prize

At the National Federation of Music Clubs Contest, held in Boston last week, Elsie Craft Hurley, pupil of George Castelle of Baltimore, was unanimously awarded first prize.

Two years ago, at the convention held in Chicago, another Castelle pupil, Hilda Burke, received first award,



GEORGE CASTELLE

which gives Mr. Castelle the signal honor of being the only teacher to have had pupils win first prize at two consecutive N. F. of M. C. biennial contests.

At the time of winning this award, Miss Burke had studied eight years with Mr. Castelle, having had no other teacher. Miss Hurley also has received her entire instruction from this prominent vocal pedagogue, and for the same number of years. On this occasion Miss Hurley was accompanied at the piano by Virginia Castelle, who also has coached the young singer during her period of training.

#### Ford Hummel Pupils in Recital

Ford Hummel presented his violin pupils in a series of concerts in Albany, N. Y., this season, the most recent one being May 9, at the Institute of History and Art, when the Times-Union stated that it was a splendid showing of talent and that the program was noteworthy and reflected great credit on their instructor.

The concert opened with three compositions, by Raff, Saint-Saëns and Francoeur-Kreisler, played by the violin choir, and further contained solo numbers and compositions for two and three violins and piano. Earle Hummel delighted the audience with his skillful and brilliant playing of the Paganini Etude No. 24, as well as in groups with other pupils. All of these young artists, Ruth Woodin, Helen Myers, Robert Tormey and Arthur Berger, gave much pleasure by their splendid interpretations. Mildred Berger accompanied Mr. Berger, while Stanley Hummel was at the piano throughout the remainder of the program, proving himself a gifted and able pianist.

#### Vanni-Marcoux Scores in Paris Recital

In a song recital at the Salle Gaveau in Paris on April 29, Vanni-Marcoux manifested the high quality of expression that makes his work in recital as important as in opera. Vanni-Marcoux is not only an actor-singer but a recitalist who knows how to express the message contained in a composition and also how the popular songs of the eighteenth century should be sung.

Besides the French compositions inscribed on his program there were several songs from the pen of the American composer, John Alden Carpenter. He also sang a group by Schumann and one by Schubert in consummately artistic style.

#### Katherine Bacon Enjoyed

The second complimentary concert for the month was given at Town Hall on June 13, by the People's Chorus of New York, with Katherine Bacon, distinguished pianist, as soloist. Despite the hot weather a large audience was on hand to give Miss Bacon the enthusiastic reception her contributions deserved. She was heard in two groups by Debussy, Delibes-Dohnanyi, Chopin and Liszt, in all of which the artistry which distinguishes her playing was noted.

#### Ralph Leopold Artists Heard

Florence Snowe, an artist-pupil of Ralph Leopold, recently gave a recital at the New Jersey College for Women, New Brunswick, N. J. Her program was devoted entirely to compositions by Brahms and she made a deep impression with her musically interpretations. Another artist-pupil, Mildred Fage, appeared in recital in McKeesport, Pa.



ELEANOR SEARLE

Schubert, Dell'Acqua, Chaminade, Gounod, and the *Un Bel Di aria* (*Butterfly*). Her style and poise, repose, and expressive, sympathetic bearing all point to fine things to come for this young woman. T. Hunter Sawyer, tenor, collaborated in four songs by Handel, Ronald, Hue and Rogers; he

## National Federation of Music Clubs' Sixteenth Biennial Convention

Delightful Programs and Inspiring Discussions Arouse Members to High Point of Enthusiasm—Contests and Exhibitions an Added Feature—Side-trips and Social Gatherings Offer the Final Touch to a Notable Occasion

BOSTON.—As reported last week, the National Federation of Music Clubs began its sixteenth biennial convention here on Saturday, June 8, with young-artist and student-artist contests, which were continued through to Sunday evening and resulted in the presentation at the banquet on Monday eve-

works by American composers—Carpenter, Hill, Hanson and Chadwick, as well as Casella's own *Giara Suite*. At midnight the Past Presidents' Assembly gave a banquet and frolic at the Statler, during the course of which significant tableaux were presented.

### Thursday

On Thursday there was an American Music Conference, with addresses by Mrs. Benjamin F. Maschal, Baroness Katherine von Klenner and Mrs. Arthur Holmes Morse; music by a number of choral societies; a Choral Luncheon followed by more choral singing; an International Press Dinner, at which one of the speakers was Dr. Adrian Boult, director of the Birmingham (England) Orchestra; and, finally there was a Massed Choral Concert where all of the visiting singers were gathered together into one great unit.

### Friday

On Friday, music in religious education was discussed under the chairmanship of Grace W. Mabee. One of the speakers at the luncheon which followed was John Marshall, dean of music at Boston University, who is building up an important seat of musical education. During the luncheon the choir of the Temple Israel sang several Hebrew songs under the direction of Henry L. Gideon.

Early in the afternoon school children of Durham, N. C., gave an attractive program, guided by W. P. Twaddell; and Alfred Brinkley led the Men's Singing Club of Portland, Me., in a group of songs by American composers. Later in the day the student orchestra of the New England Conservatory of Music gave a concert at Jordan Hall under the masterly leadership of Wallace Goodrich, who has moulded his youthful charges into an exceedingly fine instrument. Several American works were included on the program.

In the evening a rousing welcome was given to two splendid male choruses, the one from Milwaukee, the other from Philadelphia. The Lyric Male Chorus of Milwaukee, Alfred Hiles Bergen, conductor, with more than a hundred members, sang a classical program with precision as well as interpretative variety, and Dr. Herbert J. Tily of the far-famed "business" chorus of the Strawbridge & Clothier Co., Philadelphia, directed a select group of his singers in "Excerpts from a Year of Music"—Autumn, Winter, Spring, Summer—which included music from grand and light opera, one of Dr. Tily's own compositions, and *Memories of Victor Herbert*, whose Patriotic Ode was dedicated to Dr. Tily.

### Saturday

Saturday, which was announced as "Junior Day," was the fullest of all these full days, the scheduled order of exercises including harp solos by Virginia Mae Rothwell of Beaumont, Tex., age eight years; a toy symphony orchestra, directed by Lillian Vandevere; a hymn playing contest; programs by the National Junior Chorus, and Boston Public School Junior Orchestra, John A. O'Shea, director, and a concert by the Philadelphia Harmonica Band under the guidance of Albert N. Hoxie.

So much for the juniors. As for the seniors, they had arranged for themselves a New England Male Glee Club competition in the afternoon and for the evening a concert by the New England Federated Male Glee Clubs at Boston Garden; songs by James Melton, tenor, accompanied by Charles A. Baker; selections by the twelve-piano ensemble of Dayton, O., directed by Stuart Mason, and, to close the evening, a repetition of the great massed chorus of the program sung at the great Boston Peace Jubilee just sixty years ago, June 15, 1869.

### Sunday

The programs announced for Sunday comprised music by the Augustana College Choir, Sioux Falls, S. D.; a piano recital by Bruce Simonds; singing by the Bridgeport, Conn., Oratorio Society; a presentation of classic and modern works by the New York Chamber Music Society, and Negro music by the Society for the Preservation of Spirituals.

### Monday

Monday was noteworthy on account of the first complete presentation of Gena Branscombe's choral drama *Pilgrims of Destiny*, at Memorial Hall, Plymouth, Mass., by a massed chorus under the direction of Arthur B. Keene, and with James R. Hough-

ton, George Wheeler, Marjorie Leadbetter and Melba Abbott as soloists.

### "Pilgrims of Destiny"

*Pilgrims of Destiny* is a highly dramatic and emotional work. Mrs. Branscombe, in writing her poem for musical setting, thought herself back into those early days, more than three hundred years ago, when the Pilgrims came to America in the Mayflower, braving not only Atlantic storms in flimsy vessels, but also the danger of loss of sustenance by the spoiling of poorly preserved food and water, and equally, of course, the dangers that must be met in the new land. Those matters, in these days of modern comfort, have long been forgotten, but they were real in the Mayflower days and it demanded courage of a high order and an urge of no usual sort to risk the adventure of the colonists.

The scene is laid on board the Mayflower, November 9, 1620. The characters include Rose Standish, wife of Captain Miles Standish; Captain Jones of the Mayflower; his pilot, mate and boatswain; a number of young people and children. There is a good deal of the sea spirit in the libretto and in the music, and a good deal, too, of a sweet romantic flavor.

The work opens with an impassioned, forceful and highly dramatic introduction and leads to a sea song, a sort of chantey, sung by the chorus. In a recitative that follows it develops that there is a conspiracy

to land these "long-faced, praying Pilgrims" far to the north of Hudson's river "where they ne'er shall interfere with good Dutch trade." For this the conspirators are to be paid, by Dutch traders, two fat bags of gold. After this introductory recitative there follows an excellent and stirring chantey, *Set Him in the Bilboes*, sung by tenors and basses.

This leads to a beautiful duet between Richard and Ellen More, brother and sister, and then a chorus with tenor solo entitled *At the Nightfall*, a sort of lullaby with a delicious, gentle swing, a piece of music which, as well as anything in the entire work, exemplifies the genius of the composer.

Scene III is a storm, with storm music that is made of the usual chromatic elements and is brilliant and intense. A fine piece of orchestra writing! The next scene is one of an almost religious nature. It is a duet between William Bradford and Rose Standish in which faith is proclaimed and confidence that all will be well in spite of the storm and danger of the moment. It develops into a chorus, with a curious passage for women in three parts in which the ancient choral idiom is imitated with excellent effect. This leads to an abatement of the storm and the music becomes quiet until suddenly an allegro movement introduces a scene between Rose Standish and the children. Here again the composer has been un-

(Continued on page 27)



MRS. WILLIAM ARMS FISHER,  
Boston Biennial Chairman and First Vice-  
President, N. F. M. C.,  
who was chiefly responsible for the success  
of the magnificent music festival just ter-  
minated

ning of half a dozen remarkable young  
prize winners.

### Tuesday

On the following day, Tuesday, youth again came to the fore when 2,000 Boston school children gave a concert for the Federation visitors at Symphony Hall and caused astonishment by their musicianship and their ability to interpret difficult music effectively.

The Federation business of the day concerned itself with extension work, and it was officially reported that organizations were functioning in forty-five states, the District of Columbia, Hawaii and Alaska. Prizes were awarded to Massachusetts, Indiana, New York and Utah for the greatest percentage of increase; to Maryland for federating the most choirs; to Oklahoma for federating the most senior clubs, and to Texas for federating the most junior clubs.

The evening was given over to a choral concert in the Statler ballroom, those taking part on the attractive and well-rendered program being the Women's Choral Society of Portland, Me., conducted by Rupert Neily; the Wednesday Afternoon Choral Club of Bridgeport, Conn., conducted by Frank Kasschau, and the State Chorus of Providence, R. I., which gave a cantata by Wassili Lepes under the direction of the composer. The Lepes work, which is of considerable length and calls for a mixed chorus, soprano, tenor and bass soloists, and an orchestra of symphonic dimensions, is a setting of a Japanese Buddhist reincarnation concept by John Luther Long, author of *Madam Butterfly*. To this vivid dramatic poem Mr. Lepes has fitted colorful music of much variety and interest. It was excellently interpreted, the soloists being Lucy Marsh Gordon, Berrick Schloss and Ray Gardiner, and was cordially received by a large audience.

### Wednesday

Wednesday morning offered a hearing to several family music groups in connection with a discussion of music in the home. The Higgins Sisters of Dayton, Va., the Pfohl Family of Winston-Salem, N. C., and the Bye Family of Portland Me., were exhibited as the best examples of family group music-making, and the Higgins and Pfohl families received loving cups.

At the afternoon meeting, Gertrude Ehrhart, soprano, sang, and a two-piano recital was given by Heinrich Gebhard and Richard Platt, the program, which was of major interest, consisting of compositions by the two players.

In the evening an orchestral concert was given at Symphony Hall under the direction of Alfredo Casella, the program including

## News Flashes

### Raisa and Rimini Acclaimed

(Special cable to the Musical Courier)

Buenos Aires, June 11.—Raisa, famous soprano acclaimed to the echo. Rimini's *Barber of Seville* a great triumph for gifted baritone. Raisa and Rimini lionized here. B.

\* \* \*

### Gigli Also Conquers Hamburg

(Special cable to the Musical Courier)

Hamburg, June 14.—The concert here in Hamburg was another big triumph for Gigli. The tenor was feted and applauded until he finished only after giving fourteen encores. L.

\* \* \*

### Mengelberg's Successes Abroad

The following cablegram has been received (June 18) from Amsterdam: Willem Mengelberg tax adjustment has always been wholly secondary. Important question is the permission to remove residence freely granted every Dutch subject but withheld from him. Mengelberg will conduct in Barcelona, Paris, Amsterdam and London before opening his American season. Spring concerts in Holland this season, German tour, Toonkunst Festival, concerts Royal family all magnificent successes. Mengelberg sends you regards. Add my greetings. Edna Richardson Sollitt.

\* \* \*

### Hurok Signs Askudaro

According to a cablegram received from S. Hurok, he has just signed a contract with Askudaro, recognized in Europe as one of the greatest of Spanish male dancers. He is regarded abroad as being on a par with any dancer now before the public.

\* \* \*

### Hurok to Present Duncan Dancers Abroad

S. Hurok, now in Europe, has arranged for an appearance of the Isadora Duncan dancers in Paris on July 2. After this performance the dancers will make a short tour of France, Belgium, and Italy. They will return to America for a second tour in October, opening in New York with four performances.

### Echaniz Scores in Dual Role at Havana

(Special cable to the Musical Courier)

Havana, June 16.—Jose Echaniz had a sensational success today with the Havana Symphony Orchestra as piano soloist in works by De Falla and Weber; also as orchestral conductor in Beethoven's Fifth Symphony.

\* \* \*

### Polacco Acclaimed in Milan

(Special cable to the Musical Courier)

Milan, June 17.—Polacco concert at La Scala and Conservatory a great artistic event. The orchestra was superb. He is a marvelous conductor and was acclaimed by an immense crowd.

Charles Hackett.

\* \* \*

### Fritz Reiner Greeted in Milan

Word has been received by cable that Fritz Reiner was tendered a warm welcome by the public when he conducted at La Scala on June 6; especially was this so after the last number on the program, the *Meistersinger Prelude*. The Milan dailies said that Reiner's success of two years ago was repeated on this, his third successive invitation to conduct at that theatre.

\* \* \*

### Orloff Welcomed in London

(Special radiogram to the Musical Courier)

London, June 17.—Nikolai Orloff, pianist, on his reappearance here, achieved an extraordinary success in a program the highwater mark of which was the list of Chopin selections. The performance was distinguished by essentially musical expressiveness, unblemished by sentimentality, with great technical brilliance and wonderful clarity. He was tendered a genuine ovation and had many recalls.

\* \* \*

### Milan Enthusiastic Over Kathryne Ross

(Special cablegram to the Musical Courier)

Milan, June 18.—Kathryne Ross had great success in the Vercelli open air performance of Andrea Chenier, being enthusiastically received by public and press. L. A. A.

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Cable address: Musicurier, London.  
BERLIN, GERMANY—C. HOOPER TRAK, Wittenberstr. 32, Berlin-Charlottenburg. Telephone, Wilhelm 8144. Cable address: Musicurier, Berlin.  
VIENNA, AUSTRIA—PAUL BECHSTEIN, Stadthausstrasse 12, Vienna 1. Telephone, R32-0-47. Cable address: Musicurier, Vienna.  
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NEW YORK JUNE 22, 1929 No. 2567

It is pretty hard to keep up one's technic these hot days.

In these days of prohibition it is a problem how to moisten one's vocal cords safely and satisfactorily, mourn the singers (male, of course).

A pianist recently opened his recital with Schumann's Traeumerei, Chopin's Berceuse and Grieg's Lullaby, after which the audience took the hint and went to sleep.

Punch further informs us that vibrato in singing, and its origin, is a subject for discussion in the Times. In some cases it is attributed, says Punch, to the coldness of the bath.

Liszt once wrote: "It is less dangerous for an artist who truly deserves that name to displease the public than to be led by its caprices." Hans von Bülow with his characteristic terseness put the same idea into three words: "Educate your public."

A fling at a great man sometimes costs a critic dear. Hood, the stinging satirist, once gently alluded to a certain Rae Wilson, Esq., as "a fisher for faults, predisposed to carp at some things, to dab at others, and to flounder in all." This would fit, too, a Rae Wilson by any other name.

A note by Henry Prunieres, writing from Paris to the New York Times, mentions as one of the great events of the season the re-appearance of Philippe Monteux, long absent from Paris, as director of the Orchestra Symphonique de Paris. Is it possible that this refers to Pierre Monteux?

Bruno Walter, the eminent German conductor, recently interviewed in London, had the following to say on the subject of Opera versus Movietone: "I am convinced that we have nothing to fear for the future of Opera. Though the technical wonders of the tone-film are at present engrossing the attention and arousing the admiration of the musical world, in the long run people will not care to forego the pleasure of hearing and seeing the artists in person. The personal equation must ultimately prevail; for it the most perfect mechanical reproduction is no more a substitute than is a letter personal contact with those we love. The people will always want to see the actors and singers in being on the stage. And those who, like myself, consider the

opera one of the most exalted forms of art, will never permit this most vital and touching form of musical edification to succumb. . . . Opera cannot die any more than any other form of art."

It is reported that a violinist recently tried to collect under a total disability clause in an accident policy because after ten years' lessons he could not play the Raff Cavatina. He lost on the ground that it was not an accident, but, in his case, inevitable.

Charles L. Wagner says that, given a really great coloratura singer, with a real trill, he can duplicate for her the success he has achieved for others. And, he states, he has just such a singer, but her identity will not be divulged until the psychological moment, of which sort of moments there is no better judge than he.

One does not have to be the discoverer or father of one's country to have a monument erected to him in Austria. Alexander Girardi, light opera singer, who created the leading roles in many Johann Strauss operettas, and later became a leading dramatic actor, has been deemed a benefactor of his country, and his memory has been perpetuated by Vienna's latest monument.

A zoo attendant who had a flair for literature recently lost his life through making a slight error in a familiar quotation on music. One of the lions had a bad tooth, and it was the duty of the keeper to enter the cage and prepare the beast for the extraction to be performed by a veterinary. "Music hath charms to soothe the savage beast," he said, and turned on the radio, which promptly emitted a rollicking jazz tune. He entered the cage and never came out again.

If the commercial merging idea really gets to take firm hold in the musical field, we shall see the leading tenor and soprano roles in an opera have different singers for each act, all the Atlantic seaboard orchestras will be melted into one organization (likewise the Central, Western and Southern orchestras) and there will be a recital, for instance, by Elman-Kreisler-Heifetz-Zimbalist-Seidel-Szigeti, and another, for example, by Rosenthal-Paderewski-Godowsky-Hofmann-Rachmaninoff-Bauer. All musical competition may be expected to cease under the modern idea of cooperation and centralization. Even the vocal teachers are sure to pool their business, the successful instructors sharing their pupils with those colleagues who are less fortunate. All this is sure to occur just a few moments before the world comes to an end.

An editorial writer in the Grand Rapids (Mich.) Press of June 8 is more or less perturbed over a plan to establish a bureau of fine arts in the Department of the Interior at Washington, an idea submitted by a piano manufacturer before the National Association of Music. Under its provisions the federal government would erect, out of taxes, a fine arts building in the capital, and the new bureau would "launch competitions throughout the country in music, architecture, painting and sculpture." No mention is made of poor poetry, and we do not see why the medium of expression of Shakespeare, Dante, Milton, Goethe, Schiller and numerous others of the world's master minds should be made a stepchild among the fine arts. However, that is not our affair: we do not know much about poetry, music being our special concern. "There would be, we gather, a new age of Pericles," says the G. R. Press. "Government would patronize all the arts. Uncle Sam would engage extensively and expensively in the development of cultural interests and skill among his nephews and nieces." And then follow some weighty arguments "con," the main one being to the effect that art in America is not an infant industry, and that it is amply subsidized by its own legitimate awards, thus needing no crutch at Washington. We have always been of the opinion that real art and real artists are peculiarly the foster children of wealth. Poor people do not buy paintings and statues, do not erect magnificent edifices, do not support operas, symphony concerts and solo artists. National subsidy of art in Europe has long been established, and has produced most desirable results—why not here? So many millions of dollars are appropriated for the oft recurring congressional investigations (in which nothing is ever found out), for prohibition enforcement (that does not enforce), for the building of war ships, for the maintenance of luxurious prisons and for many other purposes whose constructiveness might well be questioned, that the application of some of Uncle Sam's wealth to

## The Federation Festival

One arrives at some small idea of the importance of the work that is being done by the National Federation of Music Clubs by merely glancing over the program of the convention that was held last week in Boston. The convention brought together a great number of delegates and presented an extraordinary array of musical events, many of them given by choral bodies whose members had travelled long distances to be present at this festival of song. There were many speakers of note who discussed matters musically important, and although every day of the convention week was filled with pleasure, much serious business was transacted, new plans were formulated, and the delegates and visitors must have returned to their homes with renewed courage and inspiration, and with the ambition to accomplish even greater things in the future than they have accomplished in the past.

Music is a single unit of many subdivisions, a diamond of many facets, and although as music it holds a general interest, it also holds many particular interests. This is well, for it encourages musical enthusiasts to specialize, to devote themselves to the development and promotion of a single branch of the art, to polish one side of the diamond while others are polishing the other sides.

One is strongly impressed with this in reading the N. F. M. C. convention program. The interests and endeavors are numerous and manifold. While one group is interested in choral singing, others are interested in orchestra playing, in competitions of all sorts, in education, in school music, religious music, civic music, pageantry, music weeks, festivals, radio and other mechanical reproducing devices, music in industry, settlement schools, music in the home, chamber music, American composers, opera, fellowships, and an endless variety of other delights in bewildering array.

But it is all—music! And the National Federation of Music Clubs is dealing adequately with each and every one of its almost innumerable phases. The multi-colored threads are being woven into a single great tapestry of American nationalism.

Where will it all lead? It is hard to say—perhaps to a nation of great choral bodies; perhaps to a nation of great composers, or great solo artists, or great operatic organizations, or to a nation of superlatively intelligent listeners.

Does it matter? What more should we ask than that we may become increasingly musical? The N. F. M. C. is helping us to attain that much-desired end.

the encouragement and support of his artistic nephews and nieces does not seem to us an idea fraught with any particular undesirability—not by any means.

## FOR DISTINGUISHED SERVICES

The fact that Herbert Putnam, Librarian of Congress, is one of the recipients this year of the Roosevelt Medal for Distinguished Service, is of interest to musicians. Dr. Putnam has made of the Music Division of our national library an institution of international importance. Through the appointment of two such men as Oscar G. Sonnek and his successor, Carl Engel, to the position of Chief of the Music Division of the library, Dr. Putnam gave this division a distinction it could not otherwise have known, and in cooperating with Dr. Engel in arranging to have the Coolidge chamber music concerts in Washington instead of at Pittsfield he has shown rare breadth of vision. This Roosevelt award is decidedly one to be applauded.

## A LOSS TO AMERICA

Of the losses among musicians of note that have befallen America recently none is more regrettable than that of Arthur J. Hubbard who died on May 3. It is pleasant to read—in another column of this issue—an appreciation by his son, Vincent V. Hubbard, who is carrying on his father's work and is perpetuating the art principles upon which his father built up his success and his life of high usefulness. It is well said by Mr. Hubbard, Jr., that his father not only built voices but also developed character in all those who came in contact with him. It must be added that Arthur J. Hubbard was honored by all, but most of all by those who knew him best—his pupils.

# Variations

By the Editor-in-Chief

## NOTES FROM PARIS

Paris, June 2, 1929.

Your reporter from New York feels at home in Paris, where the weather is familiarly irresolute, with alternating days of sunshine and shivering.

But there are compensations, for when it is sunny the leafy boulevards look lovelier than ever, and one can go to the races or the tennis matches at Auteuil; when it is shivery, instructive shelter may be found at the Japanese Exhibition of Art or perhaps at the Salon, where the masterpieces are conspicuously missing this year.

The "season," finished in New York, flourishes here now. Theaters and concerts, gala social doings, and the Grand Prix coming as a climax. After that, the elite Parisian moves out of his city, and the invading American tourist moves into it.

At the tennis matches yesterday I saw Mary Garden, in a front row box, applauding our great veteran, Tilden, who nearly lost his match against the second-rater, Baron De Morpurgo. Between games, Garden, in olive green garb and cloche, and fluffy red fox neckpiece, chattered and gestured and radiated and generally exuded personality. Whenever Tilden made a bad shot he looked supplicatingly at Garden, and when he effected a good one, she commented audibly in admiration. Miss Garden did not go to see the inimitable Helen Wills play on a neighboring court. Our prima donna was in evidence again when Tilden played Lacoste today but she failed to mascot the former successfully as he was trailed in defeat by the French star of the racquet.

Geraldine Farrar arrived here yesterday on the George Washington. She will do some rehearsing with her regular accompanist, Claude Gonviere, who maintains a permanent Paris apartment. Mme. Farrar is inconsolable over the recent death of her teacher, Lilli Lehmann, even though some experts think that the great German artist was a better coach than tone placer or voice doctor.

Musical Americans in Paris are rejoicing over the great successes won in London by Rosa Ponselle, whose achievements at Covent Garden you will find chronicled in the columns of my learned confrade, Cesar Saerchinger.

"In Paris recently a musician played the harp for eleven hours. We don't blame him. Considering the impish way Paris taxis dash about, he evidently thought it wise to practise—just in case."—London Punch.

With tongue in cheek, one can read the news that following the Aida he led at the final Berlin performance of the visiting La Scala Opera from Milan, Toscanini declared his intention to conduct no more opera henceforth and to wield his baton only at symphony concerts. It is a safe wager that he will be coaxed into various series of operatic "farewells" at Milan and other points Italian.

Edgar Varese's Ameriques, for orchestra, incited part of a Salle Gaveau audience to jeers, whistles, and catcalls the other evening. Among modernists this is considered proof of a great success.

Adolfo Betti, of the late Flonzaley Quartet, was observed boulevarding happily.

Herbert F. Peyer, New York critic and musicologist, and Christopher Hayes, tenor, are at their apartment in the rue Hennequin. They will leave Paris in July for Switzerland and Germany.

Hope Hampton, the operatic soprano, and her teacher, Estelle Liebling, arrived on the Leviathan. Mme. Liebling, on a short vacation, will supervise the Hampton debut here on June 15 at the Opera Comique. Miss Hampton is to sing in Manon and Boheme.

Rieti's music to Le Bal, a new Diaghileff ballet, reminds one that a certain Anton Rubinstein also wrote a set of dance pieces called Le Bal. They are worthy of M. Diaghileff's attention.

Musical radio fans in America might be interested to know that today Parisians could hear in their homes concert and opera broadcasts from Toulouse,

London, Brussels, Stuttgart, Rome, Milan, Geneva, Madrid (Tristan and Isolde), Barcelona, and Vienna.

Some current attractions here are Heifetz, Bauer, Orloff, Monteux (in a Stravinsky program including the Sacre du Printemps), Angna Enters, the dancer; Raquel Meller, Chaliapin, Arthur Rubinstein, Siegfried, at the Opera; and versatile Ganna Walska, making her debut as a comedy actress in Gignoux's La Castiglione.

Rafaelo Diaz and Sol Hurok stepped ashore yesterday at Cherbourg.

The American Students' Social Centre is campaigning here for \$175,000 with which to build four edifices to house American students and artists in Paris. A one week "drive" is on, to obtain the desired funds. The contemplated buildings are to provide, among other things, a library, assembly hall, gymnasium, bowling alleys, writing-room, tea room, clinic, chapel, etc.

Florence Easton and Mary Mellish, both Metropolitan Opera graduates, are vacationing in the French capital.

Paris is giving London a close race for musical activity during the early summer season.

Lunching in the Chatham Hotel garden were Florence Hinkle and hubby Herbert Witherspoon. He is returning to America on the Aquitania, June 8, to do his summer bit at the Chicago Musical College, but the Madame will remain in Europe, where Herbert is to rejoin her later.

I expressed my surprise to a Parisian that the great Saint-Saëns had been forgotten so quickly in France. The otherwise intelligent gentleman said wonderingly: Saint-Saëns? Saint-Saëns? Ah oui, the celebrated engineer, n'est ce pas?"

LEONARD LIEBLING.

## BEETHOVEN, THE CRITIC

"Since the death of Napoleon there is no man who is so widely spoken of every day, at Moscow as at Naples, at London as at Vienna, at Paris as at Calcutta, as this young man of less than thirty-two, whose glory is bounded only by the limits of civilization." So wrote the French author, Stendhal, in 1823. And who was this wonderful youth who rivalled Napoleon in fame? His name was Rossini. He wrote operas, grand, romantic, Biblical, comic. Everything he touched was acclaimed by the delighted public. He was received by sovereigns, followed and flattered by the most beautiful women, praised by the entire press of Europe.

Nevertheless, a certain old deaf man in Vienna saw the feet of clay on the image of gold. Said he to the young Rossini: "Continue to write comedies. Compose many Barbers of Seville. Leave grand opera, for which you have no real talent." The name of the old deaf man was Beethoven. He was as merciless a critic of his own work as he was of the productions of Rossini. That is partly why his works live on while the works of Rossini die,—all but the Barber of Seville, which Beethoven commended.

As Stendhal is no longer on earth to re-write his panegyric, it must be re-written for him: "Since the death of Napoleon there is no man who is so widely spoken of every day, at Moscow as at Naples, at London as at Vienna, at Paris as at Calcutta, as this old deaf man, whose glory is bounded only by the limits of civilization."

## BURTON ON MUSIC AND ALE

Robert Burton appears to have been dissatisfied with his native England, for he held that sailors are mad, fiddlers are out of their wits, and as for musicians in general, they let sense go out of one ear when music comes in at the other. He likewise thought that the builders of the pyramids were "a company of crowned asses." He objected to clubs and bars, where "men of good parts, good fashion, and good worth, basely prostitute themselves to every rogue's company, to take tobacco and drink, to roar and sing scurrilous songs in base places." All voice

teachers will agree with Burton that there is a difference between roaring and singing. Burton is also reported to have liked his ale, though Burton Ales were not named after him. Being what was called a moderate drinker in those days, he lost his temper over hard drinkers. "They drown their wits, seethe their brains in ale, consume their fortunes, lose their time, weaken their temperatures, contract filthy diseases, rheums, dropsies, calentures, tremor, get swollen jugulars, pimpled red faces, sore eyes, heat their livers, alter their complexions, spoil their stomachs, overthrow their bodies; for drink drowns more than the sea and all the rivers that fall into it." What a pity it is that old Burton cannot visit New York where singers sing, musicians are brilliantly intelligent, skyscrapers are higher than the pyramids, and the blessings of prohibition would prevent him from drinking even his moderate nip of Burton or Bass.

## OUR MECHANICAL AGE

What kind of art and music will our age produce? It cannot be the same as the products of a century ago, because we have another kind of mentality and spirit. We live in a mechanical age, and the psychology of the mechanic is quite different from the psychology of the artisan, the artist, or the agricultural laborer.

In olden days when sailors were dependent on the winds and at the mercy of the tempests they were superstitious. The modern sailor is only a mechanic afloat. He knows that his machinery will function whether the wind blows north or south. He is confident that his Leviathan vessel of steel will cross the ocean with clock-like regularity, despite the tempest or the dead calm. He ceases to be superstitious and becomes a skeptic. For him there are no mermaids disporting themselves in the foam of summer seas. He never quails at the approach of monstrous sea serpents in the gloom of a wintry night. And the alluring song of the sirens has become the machine-made blast of the fog horn.

And this influence of the mechanical spirit is felt throughout our daily life. We are as far as possible from the fear and dread of the superstitious savage. He lives in terror of the evil spirits who send frost and pestilence, injury and death. He believes in powers unseen, and accepts without question anything mysterious and beyond his understanding. His emotions dominate his reason and direct his every action. He has a boundless supply of the raw material of art; but he is not an artist, because he lacks the mind and culture to express his feelings.

Long years must pass before his tribe becomes a nation and a race with an intellectual life which is tinged with the instincts of the savage. When that period is passed, the balance is destroyed and the nation loses its emotional fervor in humor, cynicism, scientific accuracy, and the practical affairs of business. The bard, the artist, the composer, no longer are parts of the national mind, but become a special group of people with a calling which separates them more or less from the national psychology. And the more practical, scientific, and mechanical a nation becomes the more it differs from the kind of mind and feelings necessary to produce music and art. In ancient Greece, in medieval Germany, in feudal England, the rulers, lords, and chieftains called for their minstrels after dinner to relate to them in songs and rhymes, to the twanging of lyres and harps, the history and romances of the clan. The modern man of affairs, with limited time and enormous financial burdens, demands more news which he quickly finds without music in the daily papers. Art has been suppressed by scientific business. It no longer is an essential of the day's work, but a thing apart.

It is often said that the United States is a new country; that in time it will produce its great composers. But the United States is a new country only in a political sense. In a racial, intellectual, and cultural sense, it is among the old nations. It never was a savage country struggling from barbarism into the rudiments of civilization. Its founders were sturdy men and women from the most advanced nations of Europe. Its early history is studded with the illustrious names of Washington Irving, Longfellow, Bryant, Hawthorne, Poe, Emerson, Walt Whitman. Then intervened the blighting Civil War, and the glorious period of its young literature came to an end in the rush of mechanical progress and the whirl of business which followed the war. The prominent names thereafter are those of inventors and millionaires.

When did Germany produce her Bach, Handel, Beethoven, Weber, Schumann, Wagner, and Brahms? Before she was consolidated into an empire after her military triumphs of 1871. And the Austria of Gluck, Haydn, Mozart, and Schubert was

a loosely held confederation, weak, and a prey to the armies of France.

The Germany of today is scientific, practical, business like, and altogether different in spirit from the genial, song-singing, holiday-making, romantic, and religious Germany of the great composers. No Bach or Beethoven will emerge from the present highly organized, hard working, scientifically directed, commercial, German Republic.

When the master singers of Nuremberg meet in friendly rivalry again and the Greek Calends are come, will Germany send forth a rival of the giants of Eisenach and Bonn.

Does anybody think that the present trend of English life, with its world wide burdens of empire and commercial struggles, will bring back the golden age of Elizabethan literature and lordly Shakespeare?

The glories of Greek art were produced by little cities in competition with each other, when the artists were filled with the enthusiasm of local pride. Their spirit died when the absorption of their nation by the Roman Empire opened up the markets of the world for the sale of their productions.

Chopin would rejoice to find his Poland liberated from the Russian yoke, could he return to our war-shaken world. But if this independent Poland can be good enough in its prosperity to give the world a new composer it will certainly put itself more securely on the map of the world's affection. In its days of bondage an emotionally temperamental daughter of Poland, with the friendly co-operation of a son of long intellectually cultured France, presented music with a Frederic Chopin. He is the man whose name sheds the color of romance on the otherwise prosaic realm of Poland.

And Italy and France—what are they to give us to replace Cherubini, Rossini, Bellini, and Verdi, and carry on the work of Berlioz, Gounod, Bizet, Saint-Saëns and Debussy? Those countries feel the influence of mechanical inventions and commercial enterprise, as other countries feel them, though not yet to the same extent as the United States and Germany. They cannot exist apart from the rest of the world in this age of international transportation.

The future has strange things in store for our descendants, no doubt. The present drift of the human mind seems set in a direction which will eventually conduct it far from the spirit of the great age of music. Some day our art may be as obsolete as knight errantry and as legendary as deeds of derring-do.

C. L.

#### A TRIPOD OF THREE H'S

A young woman, who has been studying the piano in Paris for several years without satisfactory results, asked me how long it would take her to get a technic. The problem is so terribly serious to her that I had not the heart to answer the question flippantly by asking her how much a stone weighed. The weight of the stone depends on its size and its density. The length of time required to acquire a technic depends on the character of the hand and the density of the student's head, so to speak. And it depends on more than the character of the hand and the brain capacity. The best hand can be wrongly trained, making technical skill impossible. This was the difficulty with the young woman who asked me the question. She followed my counsel and went to a teacher who makes a specialty of liberating the muscles from contractions, and imparting movements which set the arms and hands free from stiffness, and all her technical troubles began to disappear. She will soon be equal to any technical task that is set before her.

But now comes the serious obstacle. Having surmounted the hand problem, the student of music has to encounter the head problem. The difficulties of understanding the music,—its structure, its style, the manner of its interpretation, the memorizing of it, the judicious selection of numbers for a balanced and interesting program,—are serious problems which demand no mean intelligence.

And lastly there is what may be called the heart problem. It deals with the temperament and emotional nature of the player. A perfect technic, a high intelligence in interpretation, will not insure success with the public, if the whole performance is not aglow with emotional warmth, or animation, or depth of feeling, or whatever it is that is required for the work being played.

When composers play their own works, we usually feel that their understanding of the music and their emotional expression are convincing insofar as their lack of technical skill will allow them to express themselves. This shortcoming was easily recognized in the piano playing of Brahms and Grieg, for example.

Then, on the other hand, how often do we hear the most marvelous technical skill in performers

who have the imagination of a butcher and the heart of a police court magistrate?

Without this tripod of Hand, Head and Heart the pianist cannot stand the ordeal of the public's criticism. He might as well have no leg to stand on, as the expression goes, than to be minus one of the legs of the necessary tripod.

## Tuning in With Europe

### U. S. Wins British Election

American automobiles and American music both played an important role in the British General Election. At the rally of the victorious Labor Party in Queen's Hall half the battle songs seemed to be American tunes. We heard John Brown's Body, The Swanee River and other favorites, not to mention Maryland, My Maryland, which does service as The Red Flag. (Before it was Maryland, however, it was O, Tannenbaum, hailing from Germany). As for the motor cars, most of the campaigning seems to be done in American ones, but not always with success. One of the Conservative candidates, Duff Cooper (husband of Max Reinhardt's Madonna in The Miracle), received a telegram from a lady supporter who asked "Shall I bring Kreisler?" "Bring Chrysler, not Kreisler," came the reply; "this is no time for fiddling." And it wasn't. Duff Cooper lost.

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### Paris Imports Opera

The operatic appetite of Paris is evidently not completely satisfied by its own Opera and Opera Comique. The Champs-Elysees Theater, according to Comedia, is negotiating both with the Chicago Opera and the Royal Opera of Rome for guesting seasons in the near future.

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### Contribution to the History of Musical Taste

To the British Musician and Musical News, edited by Sidney Grew, we are indebted to the following musico-historical column filler. It is entitled The Chromatic Sequence and its author is Eva Mary Grew. It contains more truth than poetry:

#### THE CHROMATIC SEQUENCE

1860

Give me Mendelssohn, said the old lady;  
For Schumann I cannot abide:  
I regret this; but I am afraid he  
Did music some harm ere he died.

1870

The professor said, Keep close to Schumann:  
Spend no time on these "great works" of Wagner;  
If you do, you will certainly rue, man,  
Your belief in such opera magna.

1880

Wagner only! exclaimed the young student;  
Your ponderous Brahms, he is nought!  
You think the reverse? But you wouldn't,  
If your thinking was really thought.

1890

Grieg! Grieg! darling Grieg! sighed the maiden;  
Brahms and Wagner I find awfully slow:  
But Grieg's music is quick, and it's laden  
With flowers, winds, and fiords, stars and snow!

1900

The Frenchmen alone! cried the bold youth;  
German music is mere dilettante,—  
Thick as jam mixed with cream, that's the cold truth,  
Only fit for my placid old aunt.

1910

Stravinski? 'Tis well! (thus the critic):  
No emotion, no thought; just plain sound.  
Up he heaves his vast masses granitic,  
Then flashes his lightings around.

1920

Oh dear! groaned the plain music-lover,  
These modernists do harass me!  
What with Cas., Rav., Fal., Bar., Schön., I hover  
Like a home-loving bird lost at sea.

1930

Hail Mozart! Beethoven! the chorus  
Ascends from all lands of the earth;  
Brahms! Wagner! and all who spread o'er us  
Life's beauty and sorrow and mirth.

\* \* \*

### Three Hundred Normas, but Only One Ponselle

Rosa Ponselle, according to Richard Northcott, archivist to the Royal Opera Covent Garden, made her English debut in the 300th performance of that opera at the historic opera house. The first was in 1841, with Adelaide Kimble singing the title role in English, and the 299th was in 1890, with Lilli Lehmann singing it in Italian. In the interim, however, Hammerstein gave the opera in his London Opera House (now a movie) with Isabeau Catalan as the heroine.

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### McCormack's Boring Lullaby

John McCormack's Golden Lullaby was first at a race on the first Derby day at Epsom this year, but was disqualified for "boring" whatever that is. This is certainly the first time John has ever bored anybody and with a lullaby at that!

C. S.

### A "GOLDEN" OPPORTUNITY?

The moving pictures, sound pictures, talkies, all kinds of voice reproduction devices, radio, and so on, have brought the world undoubted benefits, but also certain inevitable evils. Among the evils from the very first have been, of course, the scheming of get rich quick agencies that have made it appear that they could further the careers of ambitious artists who believe that their talents are suited to work of this sort.

The examination of voices is the latest scheme of the agent for the annexation of unearned income. The artist is told that it is necessary to discover whether his or her voice is a sound picture voice, just as in the old days the would-be movie star was photographed to discover if he or she had a cinema personality. Of course there are innumerable ways by which such schemes can be made profitable to the schemer. One would have thought that in view of the incredible number of "gold-brick" artists that have already flourished in America, the public, even the most guileless of the denizens of the sticks, would have been forewarned. But it seems, to use a phrase from the vernacular, that "one is born every minute," and the "gold-brick" artist in his latest guise will continue to flourish as heretofore.

No insinuation is meant, of course, against those legitimate concerns that use sound reproducing devices in accordance with well defined and properly systematized courses of instruction. There are numerous instances of educators using records with excellent results. The thing that should concern the student or the seeker of engagements is to distinguish the real from the unreal—to separate the chaff from the wheat, as it were.

### WORTH THINKING ABOUT

America now boasts some of the finest conservatories and musical institutes in the world. For the producing of virtuosos our machinery is second to none. The virtuosos, the artists, the teachers are being produced. How about producing good listeners? Let those who think this a futile question read the following paragraph from an article by the critic of the London Times:

"Vocational training in music has been excessive for the practical needs of the community, largely because it has not gone hand in hand with the wider view of education which enables the art to take its place among the rational employments of a people's leisure. The propagandists for education who founded new music schools and endowed them with scholarships fifty years or so ago either did not foresee the need for audiences or else took it for granted that every good artist could secure his own. That may be true of the individual, an outstanding pianist or violinist, but, as every one now realizes, ensemble music of any sort cannot be left to provide for itself. There must be a place created for it, and some regular financial provision made to maintain it if it is to become a factor in the daily life of the community."

Fifty years ago England experienced a similar rise in prosperity as our present one; its music schools were endowed; it has turned out musicians ever since. Today the great majority of these musicians lead a beggarly or at least precarious existence, because the demand has not kept pace with the supply. America may not make the same mistake. But children's concerts may not be enough.

### UNIVERSITY OF VIENNA MASTER CLASSES

A most important and significant announcement is that of the University of Vienna Master Classes with Geza de Kresz, Franz Schalk, Emil von Sauer and other eminent musicians as teachers. The list of branches to be taught is extended and embraces nearly the whole field of practical music—conducting, piano, violin, violoncello, Viola de Gamba, chamber music, rhythms, physical training and musical education, these last three with the Hellerau School at Laxenburg. Full scholarships for violin, cello and singing are to be awarded American and Canadian students.

Not only has this school rare advantages to offer in the matter of teachers and of location, but the prices, too, are unusually reasonable, being measured not upon American pocketbooks (which in many cases of talent are mythical) but upon average European incomes. This will result in a mixed attendance, which is very desirable, association with European students being a valuable asset to Americans.

### WHY NOT?

There is a Book of the Month Club. Why not also a Music of the Month Club, with subscribers receiving the best new piece of composition selected every thirty days by an officially recognized committee. Of course there must be no composer on the committee, otherwise the plan would be less feasible, for obvious reasons.

## I See That

Carlo Edwards, assistant conductor at the Metropolitan, married Miss Estelle Miller, of Sand Springs, Okla., on June 13. Mayor Walker performed the ceremony at City Hall, New York.

Sylvia Seid, dramatic soprano; Harold Bogin, pianist; David Sackson, violinist; the Columbia String Quartet and the Ascension Girls Senior Chorus were awarded gold prizes at the closing affair of the New York Music Week competition.

Irene Dunne, in Show Boat, pupil of the Ellerman-Coxe studios, has been a hit in Boston; she goes to Europe, July 1. Franklyn MacAfee, "the boy organist," gave a recital at Cold Spring, June 9.

George J. Wetzel conducted the third concert of the Community Orchestral Society in Flushing, June 12; his The End of Day was much liked.

Howard Green, pianist, pupil of Silioti and Riesberg, recently gave recitals in Wilkinsburg, Ashtabula and Painesville, Pa. Amy Ellerman sang in Brooklyn, Allentown and New York within a period of ten days.

Konrad Gries, son of Charles A. Gries, piano teacher, has won the Naumberg Prize, a year of study in Germany and France. Marguerite Potter announces her summer course at Lucifer-in-Maine, beginning July 8.

The National Association of Organists has arranged for special round trip rate to

the Toronto meeting of the National Association of Organists, August 26-30. Irene Gallez, contralto, was enjoyed as soloist at Calvary Radio Hour, New York, F. W. Riesberg, organist.

Henry F. Seibert, organist of Town Hall, New York, gave an inaugural recital in New Rochelle, N. Y., June 9.

Nevada Van der Veer will sing Suzuki (Butterfly) with the Cincinnati Zoo Company, July 21, going then to Europe for the summer.

Bob White Serenade, Romance, and Scherzo are charming piano pieces, about Grade 3, by Charles A. Gries.

Mary Wildermann gave a costume and dance recital in St. George, S. I., June 14, 125 young people participating.

The Kedroff Quartet was invited by the French Government to participate in the ceremony of laying the corner-stone of the Marshal Foch monument in Metz. Francis Macmillen has been engaged by the Ithaca Conservatory of Music and its affiliated schools to head the violin department.

Felix Salmond, cellist, will be one of the soloists at the music festival in Montreal, Canada, next November.

The Ravinia Opera season opens today with Puccini's Manon Lescaut, with Bori and Martinelli in the leading roles.

Maria Rosa Tedesco, daughter of Alfon Tedesco, of the Metropolitan Opera forces was married to Benedetto Marion De Gaetani (known on the stage as Ben Marion) on June 5.

Rata Présent is now in New York and during June and July is conducting a concentrated course of study for pianists and teachers.

Erno Rapee, Roxy conductor, has returned from a month's holiday in Europe. Mr. Rapee visited Paris, Berlin, Vienna, Budapest and other continental music centers.

Clarence Lucas has written an illuminating article on Godowsky's left hand compositions.

Harriet Bacon MacDonald is holding two summer classes this year, the second to start July 18.

The second of Percy Grainger's Impressions of Art in Europe, dealing with Sweden and Norway, appears in this issue.

Chief Ho-To-Pi, Indian baritone is now studying with Nettie Snyder at her Hollywood studio.

Josef Turnau has been appointed director of the Frankfort Opera.

Marie Rappold was enthusiastically welcomed at Paris.

Salvatore Avitable will continue his teaching activities this summer, spending three days a week at his New York studio.

Louise MacPherson and Claire Ross, duopists are to be featured in the At the Baldwin radio hour on June 30.

The N. F. of M. C. biennial convention proved a notable event.

Opera students at the Cincinnati Conservatory of Music recently gave a remarkable performance of Eugene Onegin in English.

Anne Roselle has celebrated triumphs in Italy, Germany, France, and England, singing leading roles in both German and Italian.

Yehudi Menuhin, now concertizing abroad, continues to astound his audiences with his virtuosity.

who donated the bandstand in Central Park.

## National Federation of Music Clubs' Convention

(Continued from page 23)

usually successful in attaining a folksong idiom. When the children sing about the "wondrous shops of London town" the tune is gay and ingenious enough to be a veritable seventeenth century folksong. Scene VI is entitled Land-Sighting. It opens with a solo by Rose Standish, upon which follows the cry of "Land!" and a vivid musical expression of the joy of the moment. Then a hymn is introduced and a sort of patriotic song to America, upon which the cantata closes.

Such a work naturally defies verbal description. It must be heard to be appreciated, and nothing that the critic can say can give the faintest impression of the fine, inspirational workmanship of the whole and the brilliant manner in which the varied emotions of the brief dramatic tale are brought forward. The musical setting has a sort of complex simplicity, if that contradictory statement may be permitted. The basic ideas are simple enough, but have been worked up by the composer into a colorful pageantry of song.

Convention Ends

The convention closed on Tuesday with a motor trip to Gloucester for the national board and chairmen, with a luncheon and musicale at the palatial home of John Hays Hammond, Jr., and tea and reception at Stillington Hall, the home of Mr. and Mrs. Leslie Buswell. F. P.

## Recipients of College Degrees

Serge Koussevitzky, LL.D.

Serge Koussevitzky arrived in New York on the Ile de France last Tuesday and will

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## Obituary

## HELEN MOYER

Helen Moyer, twenty-eight years old, until recently organist at Loew's New York Theater, Broadway and Forty-fifth Street, New York City, committed suicide by leaping from a window of the Hotel Belvedere on June 11. Miss Moyer lost her engagement when the management of the theater substituted the sound film for organ and orchestra. It is thought that this was the motive for her act of self-destruction, though friends ascribe it to ill health. The mother of the deceased is Mrs. Maude Moyer, of Herkimer, N. Y., and a sister, Mrs. Edna Courck lives in Utica.

## JULIUS P. WITMARK

Julius P. Witmark, of Witmark & Sons, music publishers, died suddenly on June 14. He was a life member of the Shriners of Mecca Temple, and a member of St. Cecile Lodge, the American Society of Authors, Composers and Publishers, and of the Jewish Theatrical Guild. He is survived by a son, Julius Junior; a sister, Mrs. Klein; his wife, Mrs. Carrie R. Witmark, and three brothers, Frank, Jay and Isidore Witmark.

Long before he joined the Witmark publishing firm, Julius was famous as a singer and was known from coast to coast as "The Boy Soprano." He made his debut in 1883 with the San Francisco Minstrels as one of The Madrigal Boys, and it was in the same city that he had his last stage appearance, which was at the Orpheum Theatre. His last public appearance was over the radio when he sang Ah Sweet Mystery of Life on the Victor Herbert Memorial Program recently.

Mr. Witmark's death was entirely unexpected and occurred just as he was about to leave the city for a vacation. He has long been active in the firm which bears his name and it was at his instigation that the Witmark Black and White Series was started. He will be missed by a host of friends, acquaintances and business associates.

## DR. JOHN A. JEFFERY

Dr. John Albert Jeffery, member of the faculty of the New England Conservatory, of Boston, since 1897, died at Brookline, Mass., on June 16, of acute indigestion, at the age of seventy-three. Dr. Jeffery was born in Plymouth, England, in 1855, and studied music at the Leipzig Conservatory of Music under Carl Reinecke. Later he was a pupil of Franz Liszt at Weimar. Dr. Jeffery was the composer of the well-known hymn, Ancient of Days. It was written in honor of the 300th anniversary of the founding of Albany, and in some hymnals is called Albany.

make a stay of only three days in America, before sailing abroad again on Friday to resume his summer vacation in Europe.

Koussevitzky's present short American visit is the result of an invitation from Harvard University, which conferred on him the high degree of LL.D., honoris causa, on June 20.

The conductor of the Boston Symphony Orchestra read as his thesis at the Harvard ceremony, a paper entitled, Concerning Interpretation.

Koussevitzky is the first musician to receive an honorary LL.D. from Harvard.

## WALTER J. DAMROSCH, Doctor of Music

Walter Johannes Damrosch, composer, conductor of symphony orchestra and opera, and successful educator, was awarded the degree of Doctor of Music by Princeton University last Tuesday.

## PUBLICATIONS

## Fischer

**Three Songs**, My Dream of You, Laddie and Lassie, Pillow Time, by G. Romilli.—Mr. Romilli's name has been identified with a number of Broadway successes, and the reason for the popularity of his songs is very apparent. He has the faculty of saying much with the simplest of means, a faculty that is not given to many. His melodies have a direct emotional appeal, and he clothes them in most appropriate harmonic garb. There is no striving for unusual effects—everything is natural and mellifluous, with the result that it "sticks" in the musical memory of almost anyone. And it is all done without violating the canons of refined musical taste. My Dream of You is a little love lyric with a haunting air imposed on pretty and natural harmonic progressions. The words, as in the case of the other two songs, are by Mr. Romilli, are well suited to the melody, and vice versa. In Laddie and Lassie, the composer has achieved the feat of using the rhythm known as the Scotch snap in practically every bar of the three page folk song, without producing monotony. The tune has plenty of lilt and the words convey a pretty sentiment. Pillow Time, as its name indicates, is a lullaby. It has a verse and a refrain which is hummed on its repeat. The drowsy air, with an accompaniment in which the pretty passing-notes give a smooth and sinuous effect, is happily chosen, and the words are sweetly tender in sentiment.

## Oliver Ditson

**Three Little Garden Pieces**, by Dorothy Bell Briggs, easy piano pieces (March of the Hollyhocks, Skipping Rope and Waltz of the Black-eyed Susans); **Three Recital Pieces for Organ**, by J. Sebastian

## University of Vienna to Hold Master Classes

## Summer Courses and Scholarships for American and Canadian Students Announced

The University of Vienna, associated with the Hellerau School at Laxenburg, announces summer master classes in conducting (Prof. Franz Schalk of the Vienna Staatsoper), piano (Prof. Emil von Sauer), violin (Prof. Geza de Kresz), violoncello and viola de gamba (Prof. Paul Grümm), singing (Prof. Stefan Pollmann), chamber music (Prof. De Kresz and Grümm), rhythmic, physical training, musical education (at the Hellerau School).

Full scholarships in violin, violoncello and singing are offered American and Canadian students. Prices have been arranged on a very reasonable scale, a scale based upon the average European, rather than upon the average American, pocket book.

Vienna is a delightful place to spend the summer. It is never as hot as in America and magnificent mountain resorts are in the vicinity.

## Naumburg Memorial Concert, July 4

An Independence Day program will be given on The Mall in Central Park on the evening of July 4, with Maximilian Pilzer conducting the orchestra. This concert is one of four given each year by Walter W. and George W. Naumburg in memory of their father, Elkan Naumburg,

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## Chicago Musical College Catalog of Great Interest to Students

### Ditson Gift Received Too Late for Inclusion—Delta Omicron Musical Sorority Holds Fourteenth Convention—Other Local News

CHICAGO.—The first catalog for the 1929-30 season that has come to the attention of this office for review is the one of the Chicago Musical College that has just come from the press. As usual, the catalog is beautifully gotten up and should prove interesting to students contemplating studying at the college next season.

Since the catalog was issued it has been announced that by the will of the late Charles H. Ditson, the Chicago Musical College was made beneficiary of the income of \$100,000. This is the only document that is missing in giving the facts concerning the school, but as the MUSICAL COURIER recently published this news in these columns and editorially, the world at large has been made cognizant of the generosity of the late Charles Ditson towards the Chicago Musical College, a school that was founded in 1867 and which boasts of a faculty headed by such men as Herbert Witherspoon, Leon Sametini and Rudolph Ganz, with Carl D. Kinsey as manager and treasurer.

Besides the above the faculty is made up of some one hundred teachers, several internationally known, others having national and local followings. In the piano department one finds such names as Maurice Aronson, Vera Kaplan Aronson, Viola Cole Audet, Moissaye and Lillian Boguslawski, Gordon Campbell, Edward Collins, Rudolph Ganz, Max Kramm, Clarence Loomis, Alexander Raab, Troy Sanders, and others. In the vocal department: Aurelia Arimondi, Arch Bailey, Gordon Campbell, Ross Lutiger Gannon, Graham Reed, Troy Sanders, Isaac Van Grove, Frank L. Waller, Herbert Witherspoon, Helen Wolverton, and others. In the violin department: Max Fischel, Maurice Goldblatt, Rudolph Reiners, Victor Kuzio, Leon Sametini; in the organ department: Charles H. Demorest, Henry Francis Parks; in the viola: Christian Lyngby; in the harmony, composition, counterpoint, canon and fugue, Wesley LaViolette, Clarence Loomis; in the cello: Laura D. Harris, W. Otto Messner.

As heretofore, special prizes will be awarded to successful competitors in the post graduate, senior, sophomore and freshman classes in the piano, voice, violin and cello departments. The prizes will be a Steinway grand piano, two Lyon & Healy grand pianos, an old violin and an old cello.

As is well known, the Chicago Musical College owns its own building, located at 70 East Van Buren street, in the heart of musical Chicago. The college also has its own theater, which is called Central Theater and is located at the same address.

The catalog, which is beautifully illustrated, shows several views of the theater, the reception room, the dormitory parlors, the president's studio and office and a large picture of the Chicago Musical College Symphony Orchestra, taken last June at the Auditorium Theater, showing Leon Sametini, the regular conductor of the orchestra, and Percy Grainger, who appeared as guest conductor.

For those who are under the impression that Carl D. Kinsey, business manager of the school, is not a musician, it may be stated that he was educated as a pianist and organist. He also studied theory and voice and for

many years was organist and director of music at several of Chicago's largest churches.

As was stated in the MUSICAL COURIER in January, 1929, in an article headed "An international school," foreign students from twenty different countries add to the atmosphere of the school, which counts also pupils from every state in the union.

To review a catalog of the dimension and magnitude of the one of the Chicago Musical College would take more space than is allotted to this department. Those who are interested should address Edith Small, registrar, and a catalog will be sent free of charge.

In this article it may be mentioned that pupils of limited means, expecting to complete a regular course at the Chicago Musical College, may usually obtain reasonable aid upon application to the manager, who will bring their cases to the attention of the committee on aid to students. The committee has the administration of the students' loan fund, which is \$200,000. Students may borrow money on interest bearing notes endorsed by an acceptable person if character and scholarship standing are sufficiently high.

It may also be mentioned that the dormitory is located in the college building itself; that four national sororities and one fraternity are represented at the Chicago Musical College.

As regards the curriculum the college is accredited by Illinois and other states and is an institutional member of the National Association of Schools of Music.

Biographies of all the teachers are published in the catalog together with their portraits.

Registration for the 1929-30 season opens on September 3, 1929.

#### DELTA OMICRON CONVENTION

From June 27 to 29, Delta Omicron, National Musical Sorority, will hold its fourteenth convention, second biennial, at the Edgewater Beach Hotel. Mrs. L. Bruce Grannis of Detroit is national president and one of the incorporators, and Mary Daily of Chicago is national alumnae president. Founded at the Cincinnati Conservatory of Music in 1909, the organization was established in the interests of women musicians during their student days. There are active chapters in large conservatories and leading universities, alumnae chapters and clubs in many cities, and in Chicago there are active chapters at Northwestern University, Bush Conservatory and the American Conservatory, and an alumnae chapter.

During the convention musical programs will be given by active and alumnae delegates and it will close with a formal banquet on June 28 in the Black Cat Room in celebration of the sorority's twentieth birthday.

#### LILLIAN BOGUSLAWSKI PUPILS HEARD

Max Wolf, a youngster of ten hardly able to reach the pedals of the piano, played Bach, Scarlatti, Beethoven and other compositions with the abandon and ease of a thoroughly seasoned pianist in a recital at the Chicago Musical College last Monday evening. A pupil of Lillian Boguslawski, little Max showed the results of the splendid

training received at her hands, besides unusual talent which is being carefully guided and developed. He astonished his listeners throughout and evoked their enthusiastic approval.

#### BUSH CONSERVATORY PROGRAMS

On June 11, Harold Von Mickwitz presented his pupil, Paul Smith, in piano recital at Bush Conservatory in a program of Beethoven, Brahms, Chopin, Prokofoff, Scriabin, Tschaikowsky and Moszkowski.

Students of Lillian Carpenter, with the assistance of students of the voice department, gave a piano recital on June 12. The pianists taking part were Florence Jacobian, Tony Rueckel, Marie Peters, and Joyce Prouty, and the vocalists, Thelma Nicholas and Charlotte Holt.

A students recital on June 14 enlisted the services of Shamiram Roupenian, Emily Fleck, Sara Goldman, Maurice Waxman, Edna Johnson, Anna Knight and Alice Perlmut.

#### ELSE HARTHAN ARENDT

On the dedication program of the new organ at the Moody Memorial Church on June 13, Else Harthan Arendt, prominent Chicago soprano, appeared as soloist, winning much success with her beautiful singing of *I Know That My Redeemer Liveth* from Handel's Messiah and *Edwin Stanley Seder's Nearer, My God, to Thee* (in manuscript). Two dedication programs were given, the other being an organ recital by Edwin Stanley Seder, who played on both occasions.

#### CHICAGO MUSICAL COLLEGE JUNIOR COMMENCEMENT

The Junior Preparatory department of the Chicago Musical College held its commencement program on June 9, at Central Theater, with Rudolph Ganz, vice president, officiating.

Two particularly interesting features were the children's chorus directed by Laura Neel, which sang *Harding's It Isn't Raining Rain to Me* and *Schubert's Trout*; the Anna Webb Violin ensemble, which played Schubert and d'Alessio numbers and the Lois Dyson Ensemble, which played incidental music before the curtain and closed the program with Moret's *Petite Symphony*.

The pupils appearing were all prize winners: Elizabeth Mueller, pupil of Mabel Wrede Hunter, winner of the gold medal in the sixth grade; Martha Christian, pupil of Max Fischel, another gold medal winner in the sixth grade; Hannah Selin, pupil of Mrs. Hunter, winner of diamond medal in the seventh grade, and Dorothy Coski, pupil of Bess Resseguie, winner of a \$100 fellowship in the junior grade.

Rudolph Ganz gave a short and interesting address, and awarded the medals, prizes, honors and diplomas.

#### WALTER SPRY'S SUMMER TEACHING

Walter Spry has gone to Montevallo, Ala., to teach his fifth summer master class at Alabama College from June 17 to July 19. At the conclusion of the class he and Mrs. Spry will go to Gatlinburg, Tenn., for a month's vacation. Mr. Spry will return to Chicago about September 1, to resume his teaching at the Columbia School of Music.

#### COLUMBIA SCHOOL COMMENCEMENT WEEK

Commencement exercises at the Columbia School of Music were so numerous as to consume a full week from June 8 to June 15, during which class concerts, graduation exercises and the commencement concert took place.

On Saturday, June 8, the academic and preparatory departments presented some

forty pupils in an honor program. Director Clare Osborne Reed, with the assistance of Gertrude H. Murdough and Kathleen Air, awarded the certificates.

Members of the accompanying and coaching classes of Robert MacDonald gave a program at the school recital hall on June 11, in which they had the assistance of Ruth Ray, of the violin faculty.

The theory department, under the direction of Adolf Brune, presented a program of original compositions at the School Recital Hall on June 12. The members of the classes whose numbers were heard included Lester W. Groom, Florence Abrahams, Ruth Cazer, Ruth Brooke, Elwood Kraft, Grace Good, Lillian Jones, Georgia Ray, Minnie Mansfield, Esther Cooper, Margarethe Ebenauer, Gertrude Rees, Bernice Klein Cohen, William Hughes, Mary Landen Bowen, Herbert Bergman, Dorothy Pulse, Thelma Roe, Vivian Udd and Irene Kinn.

Members of Ruth Ray's ensemble classes in the collegiate department presented the program on June 13, Marion Hall and Sam Barbakoff playing the Grieg Sonata in C minor; Lillian Jones, Sam Barbakoff and Frances Keasey presenting Frank Bridges' Miniatures; Evelyn Martin Goetz and Dorothy Tatman, the Beethoven Sonata in F major and Marion Hall, Sam Barbakoff and Frances Keasey concluding the program with the Mendelssohn Trio in D minor.

The two most important concerts of the week came in the twenty-eighth annual commencement concert at Orchestra Hall on June 14, and the graduation exercises of the collegiate department, on June 15, at Murphy Memorial Hall.

Two of the chief assets of the Columbia School are its symphony orchestra and its chorus, both of which added materially to the enjoyment and significance of the commencement concert. Under Ludwig Becker's direction the Columbia School Symphony Orchestra opened the evening's festivities with a rousing reading of the Wagner Tannhauser overture, besides supplying excellent support for the soloists. The chorus, under Louise St. John Westervelt's leadership, brought the evening to a happy conclusion with a group of numbers by Henschel, Strauss-Saar, and Wagner, beautifully sung. Miss Westervelt has trained her chorus well and their singing reflects her diligent and excellent work.

Seven soloists appeared, giving admirable account of themselves and each deserving individual mention for the uniform excellence of their work. The pianists: Blanche Strom played the allegro movement from the Grieg Concerto, Herbert Bergman, the Rachmaninoff F sharp minor concerto, and Grace Madeline Good offering the Moderato movement of the Rubinstein D minor concerto. The violinists: Sara Shatz presented one movement of the Beethoven Concerto; and Carl Racine offered the Lalo Symphonie Espagnole (Allegro movement). The vocalists: Frances Behrens Fish, contralto, sang the O mio Fernando from Donizetti's La Favorita, and Libuse Parizek Baumann, Elsa's Dream from Lohengrin. All showed the excellence of the training received at Columbia School.

At the graduating exercises at Murphy Memorial Auditorium on Saturday evening the soloists were Evelyn Martin Goetz, Marie Briel and Elaine Rich, pianists; Lester W. Groom, organist; Grace Parmelee, soprano; and Adwin Schuetze, violist. Miss Briel and Mr. Groom opened the program with a fine performance of Clokey's Symphonic Piece for piano and organ. Tscherpnin's Bagatelles was Miss Rich's offering; (Continued on page 33)

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## Godowsky's Left Hand Compositions

(Continued from page 6)

wonderful arrangements of the Chopin studies which he transcribed for the left hand. And those purists who may have frowned at this tampering with the compositions of Chopin must acknowledge with admiration the original works which Godowsky has written for the left hand alone. Will those same purists be shocked if some impudent arranger transcribes for two hands these left-hand compositions? Arranging them for two hands may make them easier to play but it will not make them sound any better. They are complete in themselves,—as complete as the quartets of Haydn, which are not improved by being scored for orchestra.

The final test of a musical composition, however, is its intrinsic value as music. Bach's sonatas do not survive a hundred and more years of turmoil merely because they are marvelously written for an unaccompanied violin. They are indestructible because they are good music. Will these new compositions of Godowsky stand "against the wrackful siege of battering days?" That is a question which only our posterity can answer. But I cannot see why these extraordinary pieces should not live. To begin with, they are new in their demands on the highest kind of skill in the left hand of the pianist. Secondly, they are musically inspired works which needed not to have been forced along the narrow highway of the lone left hand to reach the goal of art. And moreover they are free from plagiarisms. They sound like no other composer. Now and then in the eight numbers of the suite in the old style there are sequences which remind the hearer of Bach's manner of employing sequences, although the Godowsky harmonies are not Bach's. They are like garments cut after the same pattern but made of different materials. Chopin, whom Godowsky has arranged in various forms and knows by heart, has left no traces on the Godowsky compositions. Nor is Schumann's influence anywhere in evidence. Needless to say, the Liszt of the thundering rhapsodies and glittering transcriptions is utterly outside the pale of Godowsky's chaster art.

Godowsky, the pianist, never sought to please the public. He had no thought of "the gallery." He was not a commercial

traveler trying to dispose of as great a quantity of musical wares as possible. He never tried to entertain society. He stoutly maintained that the mission of the true artist was to lead the public to higher things. He could not come before the curtain like the singer of the Pagliacci prologue and crave the indulgence of the public. He preferred to hold aloft his banner of *Excellence* on the Alpine heights of art. And Godowsky, the composer, has the same uncompromising reverence for the highest achievements in the art of which he is so consummate a master.

Of the thirty-two compositions for the left hand on which he is at present occupied, twenty-three are finished, and nine are more or less outlined and under way.

The finished works are: *Roocoo Suite*, consisting of an Allemande, a Courante, a Gavotte with Musette, a Sarabande, a Bourree with Musette, a Sicilienne, a Menuet, and a Gigue. There are also six Waltzes of a poetical nature and no more like dance music than the values of Chopin are. The most brilliant piece of them all and the nearest approach to a virtuoso work is a paraphrase of Johann Strauss' "Schatzwalzer" from *Zigeunerbaron*.

A Prelude in F major, allegro moderato, is filled with the spirit of a summer day and the open landscape bathed in the morning sunlight. Virgil must have known the selfsame mood when he described Tityrus lying under the beech tree playing and singing to Amaryllis. A three voiced fugue on the German letters of BACH is as excellent a masterpiece of counterpoint as it is an astonishing feat of keeping within the limits of the single hand.

The Etude in D minor, presto, an unbroken perpetual movement, is more than a mere physical representation of rushing and wafting winds. It has a deeper significance and is to bear beneath the title the melancholy verses of Shakespeare: "Blow, blow, thou winter wind, Thou art not so unkind as man's ingratitude." It is a tone poem which the world will not soon let die.

A Meditation in E flat, andante sostenuto, might easily have been inspired by Bryant's "June"—so full of tender poetry and sad beauty is it. "Soft airs, and song, and light,

and bloom should keep them lingering by my tomb."

But how can words describe the Capriccio, Impromptu, Intermezzo, Romanza? Each hearer will discover a meaning of his own, provided he has a poetic nature. The beauties of the music will be revealed as soon as he begins to work at the technical difficulties. And many a student, unmindful of the music, will work on these new pieces to improve his left hand's skill. Conversion is sure to follow like Goldsmith's "fools, who came to scoff, remained to pray."

The unfinished works, which diminish in number every week or so, are: Paraphrase on Johann Strauss' "Kusswaltzer," Toccata, Humoresque, Ballade, Moto Perpetuo, Bagatelle, Nocturne, and a Sonta,—full sized sonata with several movements. Was ever such a stupendous feat before attempted? Yes,—the feat was different. I refer again to Bach's still unrivaled works for unaccompanied violin. Nobody has yet been able to reach their level. When will they be surpassed, even as the piano sonatas of Haydn were eclipsed by the mightier sonatas of Beethoven? Bach can be relegated to a secondary position only by a greater composer who plays the violin, or by a greater master of the violin who is equal to Bach as a composer. And Godowsky's left-hand compositions will remain in their exalted niche in the temple of fame until they are displaced by the works of an equally good composer.

A few short years will test the correctness of my verdict on these new compositions of Godowsky. But whether this first published review of them is wrong or right is unimportant if it is the means of turning the attention of pianists and piano students to works which are bound to exert an enormous influence on the development of the left hand. Will these extraordinary compositions be neglected by contemporary pianists and find their way to a dusty shelf to be discovered half a century hence? I can hardly believe so. Bach's violin sonatas were neglected mainly because the composer left them merely as so many notes on paper. They were unplayable till they were edited by a capable violinist who had the patience and the skill to finger the patterns and chords, mark the phrasing, and indicate the bowing. During the past century a number of the most eminent violinists in the world have thoroughly studied Bach's works and covered them with every kind of mark and fingering necessary for the student, with

the result that every violin student possesses them and eventually practices them.

But Godowsky, the most experienced editor of piano classics in the world today, is not content to publish merely the notes of his new works, leaving the fingering and phrasing to the student or even the concert pianist. He has marked the necessary fingering on every note. No more careful and laborious piece of editing has ever been seen. It relieves the performer of every worry and unnecessary trouble.

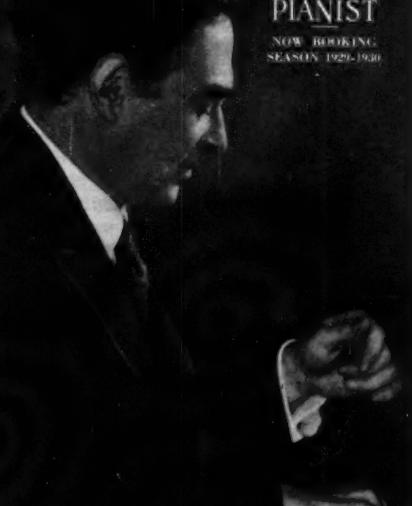
The two examples which I have copied from the original manuscripts will give the reader an idea of the appearance of this new music and show him the exemplary thoroughness of the editing. When he first sees this music he will exclaim that it is impossible for the left hand to play it. But I have heard the composer play them in the smoothest possible legato manner, bringing out the melodies, sustaining the harmonies, playing the subordinate passages with less volume of tone than was given to the themes. And no doubt the real difficulty of these works consists in differentiating the themes from the accompaniments. Even Godowsky himself hesitated and almost stumbled at certain passages, which he would repeat several times till he played them perfectly. Turning to me he said: "I have not practiced these pieces. They are not yet in my head or my fingers. When you find the right fingering every passage is perfectly simple. When you do not know the fingering, they are next to impossible. Fingering is to the pianist what the rails are to a train. The finest train will come to smash if it gets off the rails; and the greatest pianist will meet with disaster as soon as he is uncertain about the fingering of his passages."

And that is the reason why Godowsky has not allowed this new music to go forth into the world without the most elaborate accompaniment of fingerings and phrasings ever published. These works are a new departure in piano music. They represent a new school of technic,—a new landmark along the road of progress. But, like Bach before him, Godowsky has not broken entirely with the past. He has not abandoned the civilized places of classical music to cut and hack a passage through the thorny jungles of dis cords so dear to many a modern explorer of the waste places of art. Burke's description of a great statesman might well be altered to fit Godowsky:—"A disposition to preserve and an ability to improve taken together would be my standard of a musician."

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

*This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York*

## Music in the Rochester Public Schools

By C. H. Miller

Music education in Rochester is planned to give opportunity for complete training, from the kindergarten through the university, resulting in a Bachelor of Music Degree or a Master's Degree. We have close relations with the Eastman Music School of Rochester University. Our music teachers are taking additional training and our talented students go there for additional work after finishing high school. All of our schools are provided with special music teachers. Singing and music appreciation are required of all grades and junior high schools, and are offered as electives in all the senior high schools. Besides the usual vocal work, our high schools offer vocal training in groups. This has resulted in an intense interest in singing on the part of over 500 of our boys and girls. Many of them, after two or three years' study, can sing solos quite acceptably, and large numbers are in important choir positions before graduating from high school.

The following paragraph was written by Mr. Spouse, our high school Supervisor of Music:

"Believing that advanced mixed choruses should be perfectly capable of singing beautiful music, unspoiled by piano accompaniment, our high schools have been conducting a cappella choirs for several years. Their prior training in vocal culture classes is regarded as preparatory. The following music has been, or is being, done, in the choirs: Blessing, Glory and Wisdom, eight part, Bach; Now Let Every Heart, Bach; The Walls of Heaven, O Savior Rend, six part, Brahms; All in the April Evening, Robertson; The Shepherdess, MacMurrough; You Stole My Love, MacFarren; River, River, Chilean Folk Song; Gospodi Pomilui, Russian Liturgical; The Sea Hath Its Pearls, Pinsuti; John Peel, English Song; It Was a Lover and His Lass, Bridge; As

Torrents in Summer, Elgar; Beautiful Saviour, eight part, Christiansen (arr.), and many others of equal rank."

Our instrumental department is especially favored, since we have the use of 600 orchestral instruments provided for this purpose by Mr. Eastman, through the Eastman School of Music. This, together with two thousand instruments owned by the students, gives us complete equipment for several symphony orchestras, a half dozen military bands, and an orchestra in nearly every grade school. To train the pupils to play these instruments well, we give class lessons in all grade schools during the week, and on Saturday 1000 players come to one high school building where, for five hours, twenty-five teachers of various instruments give instruction on all instruments. Each pupil not only receives an hour of instruction on his particular instrument in a class suited to his degree of advancement, but he also plays for one or two hours in ensembles for which he is prepared, especially in bands and orchestras.

In order to select intelligently the students who are to use the 600 instruments we have to loan, we have engaged a psychologist in music who is employed full time to give the Seashore Tests for musical talent. The student's record for scholarship, dependability and industry is also an important factor. Since this plan of choosing students for instruments has been in use, the turnover has been reduced more than half. One remarkable result of the Seashore Tests has been that many pupils with fine musical talent have been discovered. Numbers of these students had not come to our attention under ordinary procedure. Parents who desire to give superior musical advantages to their children can be advised as to the probable results. This fact has resulted already in influencing many parents to buy instruments

for their children. It also works the other way—many who are found to have very little talent are advised against wasting their time and money in extensive music study. This is fully as important as the selection of the musically talented. These tests also assist in determining what instrument a student should play. For instance, a student rated low in pitch discrimination might be very superior in rhythm. Such a student would probably make a fine success with the bass or snare drum. A very fine rating in pitch discrimination would make a student eligible for a stringed instrument or the French horn.

Instruments are usually loaned to students in the sixth grade. By the time the student has reached the eighth grade in the junior high school, or even sooner, he is able to play in the junior high band or orchestra. When he goes on to the senior high school, he goes as an experienced player with four years of study to his credit. When purchasing instruments, we decided that each student should furnish his own violin, and therefore no violins were bought. As violins are next to violins in popularity, we bought only a few, depending upon the students to buy their own. Of the other instruments we provided enough to give a perfect instrumentation for symphony orchestra or symphonic band. We made allowance for the fact that about one-third of the instruments would not be available for use in our orchestras and bands because the pupils as beginners would not yet be advanced enough to play in our organizations. The following two paragraphs were written by Mr. Clute, our Instrumental Supervisor:

"The most difficult orchestral works which our orchestras are performing include The Fourth Symphony, by Beethoven; the Meistersinger Overture, by Wagner; Concerto for violin and orchestra, by Mendelssohn; Concerto for piano and orchestra (first movement), by Mendelssohn. The above mentioned numbers are from the Breitkopf & Hartel Edition. Our experience is that much better results can be obtained by using this edition. However, we use practically all of the standard works published in America, but in many cases these publications are not according to the original score and we are forced to make necessary changes.

"The publisher who brings out an edition of orchestral works comprising symphonies, overtures, suites, etc., used by symphony orchestras with trumpet parts in Bb or A and horn parts in F will be doing a great service for school and community orchestras. The publishing of trumpet and horn parts—C, D, E, G, A, B, horn, and for C, D, E, F, G trumpets—is antiquated, as modern improvements on these instruments render it unnecessary for the players to use the proverbial 'basket of crooks'. The publishers are a century behind the van."

Our main object has never been to turn out professional players, but rather to give a large number of boys and girls the ability to play good music, and a wide acquaintance with it, so that we may not only have the ranks of our amateur organizations filled with good players, but that we may have a constantly increasing number of citizens who love and understand music and who take delight in performing it. All of this tends to raise the standards of musical taste in the community. We feel that these students who graduate from our music work will have a means of enjoyment and relaxation for their leisure time that will be invaluable. However, the training we give these students, which amounts to at least three hours on Saturday and three hours in their individual schools during the week, gives such complete opportunity for progress that many of our graduates decide to enter the professional field. Quite a number are paying their way through college with their music. During the last five years over 100 of our students have made music a vocation. Most of them with little or no advanced study, have entered the ranks of our local orchestras and other organizations. We have representatives playing in our own Philharmonic Orchestra, in Cincinnati, Chicago, on the ocean liners, in the Metropolitan Opera Orchestra, the New York Philharmonic, and in a dozen other city orchestras.

There are probably many cities that have similar results, as there must be at least 1,000 high schools that have good bands and orchestras. It surely points to the fact that America will very soon be, if it is not already, the most musical nation in the world. (Continued on page 31)

## Summer Sessions

Now is the open season for summer sessions for Supervisors of Music. Every institution of higher education in America is offering one—did we say every institution? Well, then, we'll change that to "almost" every institution. Only the other day we counted thirty-seven summer courses in the East. In almost every case these consisted of six weeks' sessions. Everywhere state departments are raising standards. There is a tremendous demand for music teachers who are dynamic, who have had the requisite amount of training (usually four years), and who can "deliver the goods." Six weeks can do very little for anyone who is not already well established in the field of music education. For people who attend these sessions there are a few credits—there we go—credits again, fine contacts, and sometimes a little inspiration. The State of New York requires 108 semester hours of credit in an approved institution for a certificate to teach. Approximately three years of work in regular sessions, or from 100 to 120 weeks, on the basis of earning six credits in six weeks, it would take fourteen years of six weeks' sessions to fulfill the requirement.

In the old days, from 1895 to 1905, it was different; at that time two weeks' training in a summer school was considered by many to be entirely adequate training for school music supervision.

Plenty of people with six months of lessons on the piano, two weeks summer school, and with a good friend on the local school board, taught music in the schools.

It is only fair to say that the demands made upon the supervisors in the early days are in no way comparable with those of today. Vocal music was the chief form of expression expected or attempted in the schools. A little sight reading by some—much "sight guessing" by others. In this latter we are not so far behind today, for be it known that the reading of music is not as well taught in the schools as it was twenty years ago when there were less musical subjects in the curriculum, and when instrumental music for a band and an orchestra in the high school was not a "smoke screen" for a lot of poor work in the grades. The attitude of many supervisors and superintendents is that everything is "jake" if only we have a band and orchestra. The youngsters in the grades, thousands of them, get along as best they can.

But to get back to summer sessions. Education—the largest business in America, for years was the only business to close its doors for three months in the summer, an historic relic of the days when the boys were sent out to get the hay in.

It is different today; we need the summer schools not only for the teachers but also for the children. The day will come when the education of America will be an all-year-round job, as it should be. The trouble with us all is that we play too much at education. More power to the summer session. Are you going to one this summer?



PARTICIPANTS IN THE CRUCIFIXION,

given under the direction of J. Thornton Smith, director of music in the Stockton, Cal., schools, with a chorus of 150 voices, eight soloists, and an orchestra of twenty-five pieces. During the singing no books were used, and all the light on the stage was furnished by two candelabra on the two pillars nearest the art window. For the Easter season DuBois' Seven Last Words of Christ was given, the chorus consisting of 250 voices, assisted by an orchestra of forty pieces. Allan Wilson, Pacific Coast tenor, and Austin Mosher, California baritone, sang the two male solo parts. Asa Clarke, of Stockton, was the soprano.



THE TROUBADOURS, A STOCKTON, CAL., HIGH SCHOOL MUSICAL ORGANIZATION.

Reading from left to right, "The Troubadours" are: (front row) Betty Robie, Agnes Corrmeny, sopranos; Lilian Robinson, Claire Ellis, Bernice Gilmore, Rosamund Coddington, altos; Navarra Whitney, Ruth Tuttle, sopranos, (back row) Claude Ward, Phillip Smith, Walter Eisenhart, and Donald McIntyre, basses; Frank Thornton Smith, director; James McMahon, Edgar Parsons, Carol Carter, Cyril Smith, tenors. Marjorie Hodgson is the accompanist.

## MUSIC IN THE SCHOOLS AND COLLEGES

## General Notes

## Illinois

**Murphysboro.** The band and orchestra in the high school here has been given an important place in the public schools. Beginning classes have been held every day. The total enrollment in the string classes was forty-six. During the latter part of the present school year the band of twenty-six pieces was taken by the local Rotarians to Effingwell, Ill., to play in competition with thirteen other bands, and it won fourth place. Instruments are provided through a loan made by the school board and rented to students for a nominal sum. The glee clubs and orchestra gave the operetta, *Fire Prince* (Stevens and Hadley). Andrew Mekita is the supervisor of music.

## Iowa

**Bonaparte.** The Bonaparte school band and orchestra presented their annual spring concert and musical, consisting of music and novelty features, at the band shell in Riverside Park recently. The school band consists of thirty pieces and the orchestra has forty-one members. The proceeds from the above concert were given to the school district to help defray the expense of uniforms.

## Massachusetts

**Lowell.** The Normal School glee club concert was given at the I. F. Damon Auditorium, with Angeline Kelley as soloist.

The ninth annual demonstration of after-school piano classes was held here in Liberty Hall. This work has been most successfully carried on by Gertrude O'Brien, supervisor of music in the city schools.

A band concert by the high school band, under the direction of John J. Giblin, was held in the auditorium on the same date.

**Woburn.** The operetta, *Princess Chrysanthemum*, and a demonstration of band and brass instrumental study, were given here in Lyceum Hall. Marguerite Burns, supervisor of music, was in charge.

**Melrose.** Riding Down the Sky, an operetta (O'Hara), was given at the high school under the direction of Alma Holton, supervisor of music.

**Quincy.** Maud Howes, supervisor of music, recently presented the students of the high school in the operetta *Pepita*.

**Dracut.** The combined grammar school glee clubs gave a miscellaneous program with vocal and instrumental solos by students of the school. Isabel Gregory, supervisor of music, was in charge.

**Billerica.** The operetta, *In Tulip Time*, was presented under the direction of Mildred McKeon, supervisor of music. The

high school orchestra furnished the accompaniments.

**Worcester.** The Junior Music Festival was held here recently. Arthur J. Dann, supervisor of music, directed a band of 100 pieces and a chorus of 450 voices from the eighth grades in the Worcester schools. The other directors were Agnes G. Garvey, Maude Davis and Mary V. Lynch.

The evening concert by the orchestra of sixty-two players was also directed by Supervisor Dann. The following program was given: Rakoczy March (Berlioz-Page), Sinfonietta (Schubert-Dasch), The Irish Washerwoman (Sowerby), Symphony in B minor, Allegro Moderato (Schubert), Adagio Pathétique (Godard), Concerto in A minor, Allegro Molto Moderato (Grieg).

The cantata, *Caravan* (Kountz), dedicated to the late Charles I. Rice, for many years supervisor of music in the city of Worcester, was presented at an evening performance by a chorus of 200 voices.

## Oklahoma

**Tulsa.** The Saint Cecilians of the Central High School here, George Oscar Bowen, conductor, presented the following program: Invocation to St. Cecilia (Harris), In These Delightful Pleasant Groves (Purnell), My Heart at Thy Sweet Voice (Saint-Saëns), The Last Night (Closé), The Linden Tree (Schubert), In the Boat (Grieg), Dreams (Wagner), At the Spinning Wheel (Pache), The Galway Piper (Irish Air), Rain (Curran), Petals (Treherne), Will o' the Wisp (Sprouse).

Evelyn Leora Wood, pianist, was the assisting artist and played Concert Etude (MacDowell) and the Prelude in A minor (Debussy).

## Pennsylvania

**Nicholson.** The first music festival of the Nicholson High School was held here on May 14. Emmabelle Sick, supervisor of music, directed the performances.

## Washington

**Spokane.** The program by the Northwest High School orchestra, sponsored by the Northwest Supervisors' Conference and Inland Empire Education Association, with Glenn H. Woods conducting, was as follows: March Militaire (Schubert); Overture De Phedre (Massenet); To a Wild Rose (MacDowell); Adagietto (for strings), from L'Arlesienne Suite (Bizet); Suite, Carmen No. 1 (Bizet); Sight Reading, March Noble (Bach)—this selection had not been rehearsed by the orchestra, nor were the parts sent out for individual preliminary practice; Angelus, from Scenes Pittoresque (Massenet); Waltz Trieste

(Sibelius); Demonstration—building up the orchestra by sections, Herman Trutner, Jr.; Finlandia (Sibelius). Several hundred young musicians participated.

The states of Washington, Oregon, Idaho and Montana were represented by thirty-two cities and towns. The general orchestra committee chairman was Roy E. Freeburg of the Department of Music of the University of Montana, who was assisted by a large committee including some of the most prominent music educators of the northwest.

Hansel and Gretel (Humperdinck) was presented in the Ravenna auditorium by children from the Ravenna school, a six year school in which these youngsters learned to make their own puppets, their stage, and to print their own programs.

\* \* \*

## Music in the Rochester Public Schools

(Continued from page 30)

Another activity that I consider very important in our system of music education in Rochester is piano class instruction. We began nine years ago with about 100 pupils. We now have more than 1,200. The private piano teacher usually says that it can't be done in classes. If she will attend one of our demonstrations and hear students who have studied in class four years play Bach preludes and fugues, and transpose them to any key called for, she will certainly be surprised. Children learn more rapidly in class, because they not only learn from others, but they are more interested and inspired by them. A strong argument in favor of the class is the fact that each child pays from twenty-five cents to fifty cents for a lesson, while the same teacher would have to be paid three dollars a lesson for private instruction. Hundreds who would never be able to pay for private lessons can afford lessons in class.

A few years ago we made a survey of our musical activities in the public schools, and found that 10,000 of our pupils above the third grade were paying about \$72,000 a year for lessons in piano. These lessons could be given in class for one-sixth of that amount. As a proof of the efficiency of class teaching, I need only state that nine times out of ten the child who is chosen for an accompanist in the grade schools is a class student, instead of private student, notwithstanding the fact that there are many more private piano students in the school than class piano students. I am not arguing that there should be no private teachers. After four or five years of class work every student should take more advanced work with private teachers. I would like to suggest, however, that if the piano teacher who trains beginners would learn how to teach in class, she would have three or four times as many pupils on account of the lower

## Music Educators of Note



MRS. FORREST G. CROWLEY,

who is director of the Department of Public School Music of the Cincinnati Conservatory of Music, which is affiliated with the University of Cincinnati. Mrs. Crowley was a student of Public School Music at Columbia, Northwestern and Cornell universities. Her successful professional experience began as instructor and head of the Music Department at a State Teachers' College of Missouri. She was a member of the faculty of the Music Department of Ohio State University, and later Supervisor of Music in a large city school system. Her wide experience as organizer, choral conductor and institute instructor, brings to the students who are fortunate to be enrolled in her department, a teacher with a vital and practical knowledge. (Photo © Bachrach)

price of lessons, and when the time came for private lessons she would have a much larger number from which to choose her students.

Modern schools have begun to differentiate the kind and quality of work in all subjects to suit the abilities of different groups of children. Those groups classed as subnormal have special courses that are much easier and more adapted to their ability. Likewise, the exceptionally bright children are grouped. Higher standards are required of them and they move through the grades more rapidly. Here in Rochester we are trying to do a similar thing in music. For the subnormal groups the technical requirements

(Continued on Page 32)

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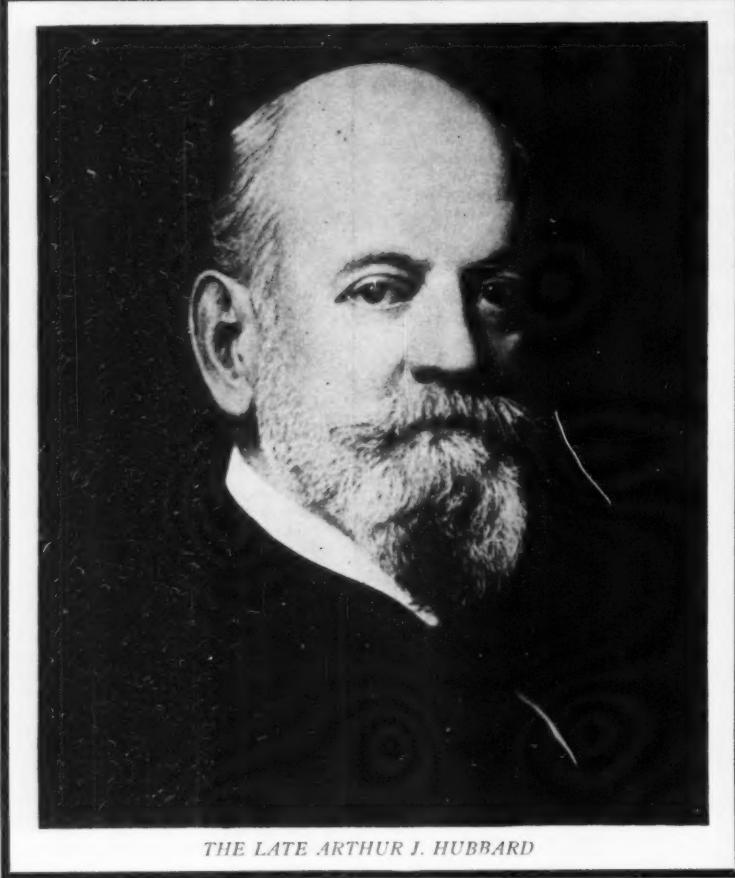
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STUDENT DORMITORIES

## Arthur J. Hubbard: An Appreciation



THE LATE ARTHUR J. HUBBARD

Arthur J. Hubbard was born near Keene, N. H., on June 24, 1857, of old New England farmer stock. Early in life he showed unusual musical talent and it was not long before he became soloist in one of Keene's prominent church choirs, as well as a member of that city's band, playing various instruments.

His disinclination for farm life grew more and more manifest until, when he was about nineteen or twenty years of age, he went to Boston. After a short time he joined the Boston Ideal Opera Company. Starting with the smaller roles, his marked operatic ability soon placed him in the front ranks. It was while a member of this company that he met the young lady who became Mrs. Hubbard, who was then also a member of the company.

Desiring to improve himself, he and Mrs. Hubbard left the Boston opera company and lived and studied in Italy where he made life-long friends. His natural histrionic ability was greatly enhanced by the study of technique with Tomaso Salvini's master.

Having an active and keenly analytical mind plus a penetrating sense of observation,

it soon dawned upon him that only a few vocal teachers had any real, definite principles of vocal technic. His observation and studies revealed a great lack along these lines so that he set himself the task of discovering if there really were any such definite principles underneath all the haphazard and divergent methods.

He studied with all the then great masters, and interviewed the pupils of those with whom he could not study. Out of all this, and because without prejudice, he discovered definite and far-reaching principles underlying the great diversity of opinion then extant, and now.

After an operatic and concert season in Australia, he rejoined the Boston opera company, but, becoming dissatisfied with the life, and in answer to his own natural gifts and inclinations, he forsook opera for teaching. Here was the field where he really found himself, and, side by side, he and Mrs. Hubbard applied themselves to the task they loved best.

Besides his great ability to build voices, his deep humanitarianism led him to develop character in all those who came in contact

with him. He has often been heard to remark that it was just as incumbent upon a teacher of singers to develop personal character in the student as it was to develop the musical gifts. Countless are those who, in their lives, have turned to Mr. Hubbard for counsel and have met with warm sympathetic understanding of themselves and their problems.

His restless energy, love of art, and desire to be helpful, led him to overtax his strength. After strenuous seasons in answer to demands, he often journeyed great distances to help some artist who needed his services or advice and who could not come to him.

Many are those who feel Mr. Hubbard's passing very deeply, and it is with these persons in mind that I write these lines in tribute to a great master, a fine influence for good, and a dear father.

VINCENT V. HUBBARD.

**Cleveland Institute Summer Course**

Ideal opportunities for summer music study, not only from the standpoint of excellent training but also considering the cultural, academic and recreational advantages to add pleasure to the work period, are outlined in the catalogue of the Cleveland Institute of Music announcing the opening of the annual six weeks session, June 24.

The geographical location of the city upon the shore of Lake Erie provides parks, beaches, and water sports beside the usual tennis and golf for the play hours of the students. The school's place in a large city of fine museums, libraries, concert halls, and theatres adds a wide cultural background to the regular schooling.

These are superficial advantages but none the less attractive, added to the unusually fine curriculum the Institute provides, covering every branch of music study in individual intensive work, class and master lessons, lectures and recitals.

Such names as Beryl Rubinstein, Josef Fuchs, Victor de Gomez, Henry F. Anderson, Marcel Salzinger, Russell V. Morgan, J. Leon Ruddick, Ward Lewis, Marie Martin, and Gladys Wells, all distinguished members of the regular winter faculty, head the large staff of artists in charge of the summer school instruction.

**Leila Hearne Cannes Closes Successful Season**

Mme. Leila Hearne Cannes, pianist, president of the Women's Philharmonic Society, has completed one of the most successful seasons in her colorful career.

On May 26, at the home of Mrs. Jeanne Roche, Mme. Cannes was heard in a program of Chopin, Schumann-Lisz, Rubinstein and Henselt numbers. On the same program were heard Charles Pier, cellist, and Helen Heineman, soprano. On May 28, the Women's Philharmonic Society and the Fraternal Association of Musicians gave a joint banquet at the Hotel Hamilton in New York. A musical program was given by Miguel Castellanos, pianist, president of the Fraternal Association of Musicians, and William Taylor, tenor, who was accompanied by Mme. Cannes, who, in addition to being president of the Women's Philharmonic, is chairman of the Fraternal Association of Musicians.

**Music in Schools and Colleges**

(Continued from page 31)

ments are small and the amount of imitative singing and folk dancing is large. A year ago we began to give examinations to the upper grades in the elementary schools to determine the musical capacity of each child, using the Seashore Tests. Those showing a high average of musical ability were offered the opportunity to meet with the most talented group at the school, either on Saturday morning or two afternoons after school. These groups were given a highly systematized course in rhythm, theory, and ear training melodically and harmonically and in sight singing from the harmonic basis, using letters instead of syllables. The pupils became so interested in the work that some groups asked for longer lessons. This is similar to the work in musicianship given at the Eastman School. We expect great things from it. We have recommended to our junior high schools that similar training be offered as regular work for talented students who desire advanced music training.

To round out the musical advantages in our public school system, plans are quite well advanced for giving symphony concerts free in one high school auditorium each week. These concerts will be broadcast, and all the public schools will listen in through receiving sets in the school auditoriums. There will also be a concert every Sunday afternoon in one of the high school auditoriums, where a small admission fee will be charged. It is expected also that these concerts will be broadcast. When all these things are in operation we are convinced that our people will enjoy the best musical advantages that it is possible for us to offer.

**Clementi Sonatas Published by Schirmer**

The firm of G. Schirmer, Inc., has just issued a new edition of two sonatas for two pianos, four hands, by Muzio Clementi. It is not generally known that Clementi wrote compositions for two pianos, and the appearance of these works will form a welcome addition to the duo-piano literature. The editing of these sonatas was entrusted to Edwin Hughes, who has performed them repeatedly in New York and elsewhere in his recitals of two-piano music with Jewel Bethany Hughes.

Among other editions of two-piano music published by G. Schirmer and edited by Edwin Hughes may be mentioned the Mozart sonata in D and the same composer's fugue in C minor; the Hadyn-Brahms variations, op. 56; the Chopin rondo, op. 73; the variations by Saint-Saens on a theme by Beethoven, and the Schumann andante and variations, op. 46. Other two-piano works edited by Edwin Hughes are in the course of preparation. In the Hughes editions, the original text and form have been preserved in every instance. No cuts have been made, and there have been no additions to the texts, which stand as they were written by the composers.



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### Third Annual Concert of Haywood Women's Chorus

On June 6, under the direction of James Woodside, the Haywood Women's Chorus gave the third annual concert at the MacDowell Club in New York City.

The first number was Jessie Ward Haywood's poem, *Ride Out on Wings of Song*, set by William Berwald of Syracuse. This



JAMES WOODSIDE

was followed by three Brahms songs—*Mainacht*, *Sandmaennchen*, and *Staendchen*—sung in German by the chorus. By way of variety two piano numbers were excellently given by Roy Underwood, who also acted as accompanist; an encore was demanded. Four solo voices—Jane Seguine, first soprano; Catherine Rauch, second soprano; Rebecca Simonson, first alto, and Ida Cyriaks, second alto—sang three quartet numbers in a delightful manner that compelled the repetition of the final song, *Shepherd, Play a Little Air*, by William Stickles. At this point Mr. Woodside essayed the role of baritone soloist, and in his customary artistic and interesting style sang four songs of William Stickles, with the composer at the piano. The combined artistry of singer and

### MUSICAL COURIER

composer furnished the high light of the program. Encores were again in order.

The concluding group of three folksongs—English, Hungarian and Negro—were particularly well given by the chorus, and the large audience conveyed its appreciation of Mr. Woodside's ability as conductor and soloist by prolonged and enthusiastic applause.

On June 5 Mr. Woodside ended his first term of Universal Song Normal Classes at the University of Pennsylvania and the Trenton Conservatory of Music at Trenton, N. J. On July 1 Mr. Woodside completes his season of teaching at the Haywood Studios and assumes charge of the vocal department at Pennsylvania State College, Summer Session, for his third season.

#### Pietro Yon Dedicates New Organ

Pietro Yon was chosen to dedicate the new organ at the Canterbury School for Boys at New Milford, Conn., the latter part of May. No finer choice could have been made, the comment of *The Tabard* bearing out this statement:

"We were very fortunate on Sunday in being able to have as the feature event of the dedication of the new organ, a concert given by Pietro Yon, and his quartet. Mr. Yon is one of the foremost musicians in the country as regards ecclesiastical and organ music. He holds the title of Honorary Organist of the Vatican, Rome, and is musical director at St. Patrick's Cathedral in New York City. The quartet, which consists of Pietro Barchi, tenor; William Sheehan, tenor; Carl Schlegel, baritone, and Leo de Hierapolis, bass baritone, sings frequently at St. Patrick's, and is under the direction of Mr. Yon.

"The concert itself was beautifully presented, the program having been carefully arranged and containing the most appropriate selections. Mr. Yon's first offering was Bach's prelude and fugue (A minor), which, with its pretty treble themes and flowing passages, was most pleasing on the type of small organ which we have. The organist next played *Adagio* in A minor, another of Bach's, which brought out the beauty of a slow, rhythmic accompaniment of the pedal.

"Following this were three selections by the quartet. The singers have beautiful, well-trained voices, and, blended with the soft organ accompaniment, the effect was unusually inspiring. The selections sung were *Popule Meus, O Bone Jesu*, both by Palestina, and *Tribulations*, by Schweitzer. "Mr. Yon then resumed his solo work and played *Piezzo Heroique*, by Cesar Franck, a fine example of organ music. This was followed by a solemn, dignified composition of Saint-Saëns, called *Elevation*. He concluded with *Ave Maria*, by M. E. Bossi, a melody most tuneful.

The quartet presented *A Life of Christ*

in *Four Sketches*, the most beautiful of which was *Gesu Bambino*, a Christmas carol. The tune is most inspiring, and the chorus is made up of *Venite Adoremus* in counter-part with a charming little melody on the organ. *Christ Triumphant* was another one which was greatly enjoyed. These four are Mr. Yon's own compositions.

"Mr. Yon concluded the concert with three pieces of his own. The first, *Hymn of Glory*, dedicated to the American Legion, of which he is a member, is a heroic piece containing magnificent chords. The second, *Echo*, is an original little piece, very cleverly done, short, but most expressive. First Concert Study ended the recital; it was a brilliant work, and fitting for a conclusion. Attention is called on the program that it is a record in velocity and endurance in pedal playing, having 1,467 notes in succession for the pedals in about three minutes' time."

The Times stated: "Mr. Yon revealed at the outset the masterly skill which has made him one of the greatest organists of the world. As the wonderful passages of this splendid example of the works of the immortal Bach were interpreted there was an absolute silence in the chapel. There was not even the sound of persons shifting in their seats. All knew that they were to hear a great classic program played by a great artist."

#### Goldman Band Attracts Crowds

The Goldman Band Concerts on the Mall in Central Park and on the Campus at New York University continue to attract audiences of huge proportions. The Band plays on Monday, Wednesday, Friday and Sunday evenings at Central Park and on Tuesday, Thursday and Saturday evenings at New York University. The band and its conductor, Edwin Franko Goldman, are being enthusiastically received at both places. The seventy concerts this year are again the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim.

The programs thus far have been of great variety, the first of which, on June 11, was reviewed in last week's *MUSICAL COURIER*. The soloists heard during the first week were Del Staiger, cornetist, who is a great favorite with Goldman Band enthusiasts, and Patricia O'Connell, soprano, who made her first appearance in a Wagner program on June 14.

For this, the second week, the offerings have consisted of a program of Grand Opera Music, Old Music, a Wagner as well as Tschaikowsky program, and several of miscellaneous character. Cora Frye, young American soprano born in Pawtucket; Del Staiger, and Nicola Gallucci, euphonium players, were the soloists scheduled to appear.

One of the features of the Goldman Band

concerts which never fails to arouse great interest on the part of the audience is the playing of marches by Mr. Goldman as encores. Frequently the audience will call out for *On the Mall* or any one of the dozen or more compositions by the conductor which have become so popular.

### Chicago

(Continued from page 28)

Mr. Schuetze played the *Cecil Forsyth Concerto* for Violin in G minor; Miss Parmelee sang an interesting group by Paulin, Koechlin, Ravel, Mrs. Beach and Sidney Homer, and Mrs. Goetz gave a fine rendition of Mrs. Beach's *Gavotte Fantastique* and Dohnanyi's *Rhapsody* in C, and thereby bringing the 1929 commencement exercises of the Columbia School to a brilliant close.

The programs throughout were fine examples of the work being done at this progressive school of music, which under the direction of Clare Osborne Reed is steadily advancing along conservative yet broad lines.

#### BUCHHALTER'S PUPILS IN RECITAL

Isadore L. Buchhalter presented his artist pupils at Kimball Hall on June 11 before a capacity audience, despite the inclemency of the weather. It must be recorded that each and every participant heard testified to the talent and finish of the pupil and the sterling pianistic pedagogy of Mr. Buchhalter, which was reflected in each composition delivered. The students were received with rapturous delight by the enthusiastic audience who remained throughout the program of more than twenty-three lengthy numbers.

#### ELLEN KINSMAN MANN'S SUCCESSFUL PUPILS

Professional pupils of Ellen Kinsman Mann continue to score success in their works. Blanche Snyder, of Canton, Ill., reports that her pupil, Richard Barron, recently won the scholarship offered by the Amateur Musical Club of Peoria. He also was winner in the recent Illinois state contest and has the record of having won nine other contests in the last two years.

Edith Mansfield was soloist at a wedding at the First Presbyterian Church of Lake Forest on June 22. She is soprano of the quartet at that church. JEANNETTE COX.

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## Artists Everywhere

Paul Althouse recently appeared on two days at the Sioux City, Iowa, Spring Festival and proved an outstanding "feature" of the concerts, as will be seen from the following telegram received from the festival manager addressed to the tenor's managers: "I want to thank you for sending us Althouse. His singing was a big feature of the Festival. Audiences and committee most enthusiastic."

Yelly d'Aranyi, who had a very successful season in this country, has been constantly concertizing in Europe since her return. Her appearances included an engagement as soloist at a symphony concert under Monteux in Paris; a joint concert with Adila Fichiri in London, and a three weeks' tour of Spain, during which time she was heard with orchestra, under the baton of Pablo Casals, in Barcelona.

The Durieux Ensemble, nine players of stringed instruments, including six young women and three men, were heard in a concert at the Beethoven Association, New York, May 29, playing works by Handel and Beethoven, Olga Zundel contributing Haydn's cello concerto, with Marion Carley at the piano. Mr. Durieux, well known cellist, attains excellent effects with his group of players. April 10 he and Miss Carley gave a duo recital at the Colony Club, New York, each playing solos, and uniting in sonatas.

Carl Friedberg, pianist, recently sailed for a summer in Europe. While abroad he will appear at a number of festival concerts and also will work on some new programs for next season. His bookings here so far include New York, November 16; Boston, November 19, and Chicago on November 24.

Katharine Goodson appeared in recital on May 2, at Wigmore Hall, London, England. The well known pianist, who will visit America again next season, for a concert tour from January to April, played an opening group of Brahms and Schubert, Chopin selections, and miscellaneous pieces by Debussy, Hinton, Dohnanyi and Kodaly.

Marguerite Potter announces a five weeks' summer course, July 8-August 10, in voice and interpretation, at Lucifer-in-Maine; she is president of the Musicians' Colony Club and on the board of directors are: Carolyn Beebe, Carlos Salzedo, Cornelius Van Vliet, Arthur Hartmann and Paul Boepple.

Mary Wildermann presented an elaborate costume and dance recital at Feldman Auditorium, St. George, June 14, when 125 young people of all ages participated in choruses, group-dancing, a cantata, toy symphony performance (fifty players), stereopticon views, and a tableau arrangement of Lohengrin, the principal scenes and choruses played and sung. A picture of the entire company was taken, which, with details, will appear later in the columns of the MUSICAL COURIER.

Myra Hess, English pianist, will be heard next season in Palm Beach, Fla., where she is engaged to give joint recitals with Yelly d'Aranyi, Hungarian violinist.

Hans Kindler, cellist, who will return to America next January, is being booked for an extensive concert tour under the exclusive direction of Annie Friedberg. He will appear with orchestras, also in joint concert with well-known singers and in his own recitals.

Boris Levenson has recently issued, through Schirmer, two new secular choruses for mixed voices, Autumn, and Morning. His violin pieces are seen on many programs. Summertime at Brighton Beach, he will visit his New York studio on Mondays and Thursdays.

Rene Maison, Chicago Civic Opera tenor, will appear for the first time in concert in this country upon his return from Europe in October. His manager, Annie Friedberg, is now booking him for appearances in Canada and the Middle West, and he probably will also be heard over the radio. Mr. Maison is now singing in France, and will later take a well-earned rest before appearing in Germany for the first time in his career.

Elsa and Aida Paltrinieri, daughters of the Metropolitan Opera tenor, gave a joint recital of piano music at the American Institute of Applied Music, June 1, when the talented children were heard in works by old classic, middle period and modern composers.

G. Aldo Randegger gave a private hearing of his Peacock Music-Drama, the text by Henriette Brinker Randegger, on May 27, at the Anderson Galleries, New York. In the audience were: Colonel Anderson, Mrs. Arthur Garfield Learned, Mrs. Henry Necarsulmer, Villa Faulkner Page, Mrs. Tubman, Dr. and Mrs. Daniel A. Poling, Alfred W. Martin, Luigi Gerbino, Lee F. Hanmer, Dr. Holmes and others, who warmly endorsed this ambitious and effective work. Associated in the performance were, beside the authors, Annette Simpson, Ruth Pearcy, Dan Gridley and Norman Yanovsky, vocalists; also Lynette Ayeduke, danseuse. It was a notable ensemble, and should bring the Randeggers much glory.

Louise Stallings, well known on the concert stage, has made a very successful debut in opera, on tour with the Festival Opera Company of Chicago, in the roles of Aneris (Aida) and Martha (Faust). The western papers praise highly her voice and dramatic talent. She is one of the most successful artist-pupils of Clementine de Vere Sapiro.

Hans Taenzler, who was a leading tenor with the German Opera Company, met with much success on his first appearances in America. Mr. Taenzler has made a reputation in Europe, having sung the Ring and Tristan in most of the continental opera houses. It is said that he did the first German Tristan in Paris and made guest performances of the Ring and Tristan at Covent Garden, in Amsterdam, St. Petersburg and other places.

Lew White, one of the most active organists in New York, states that he will give up his vacation this year to be at the disposal of organists who come into the metropolis from all parts of the country to equip themselves better in the intricacies of present day organ playing. He offers to students who enroll with him abundant facilities for practice on the finest type of modern theater Unit Organs.

Herbert Zitterbart's Sinfonietta, op. 5, was recently played by the Karlshad City Orchestra under conductor Manzer. Dr. Franz Oehm spoke in complimentary terms of this composer as "without doubt most deserving of encouragement"; only twenty-three years old, he has produced a work of impetuous movement, allied with calm grandeur and brilliant technic."

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *Why the Antagonism Between the Piano Dealers and the Musicians?— The Commission at the Base of the Trouble—Why Not a Real Alliance Based on Square Dealing and a Smaller Recompense for Sales Help?*

With all that is facing the piano business at the present time, the anxious dealers of this country must not expect that a miracle will happen which will bring the business of selling at retail to a point that will retrieve all that has come to pass during the past three years.

It will take a long time for a readjustment of the piano business. This readjustment can be made right or wrong, and this remains with the dealers themselves. The manufacturers will do all they can to help the dealers, but they can not do it all. The dealers and their salesmen must do something, practically all that can be done, and this means a different method in all that pertains to bringing the pianos from the factories into the homes of the people.

Just what this means is plain to some and hazy to others. The selling of pianos in the past has been done along lines that are not in accord with other industrials. We may argue as we please, but it must be admitted there have been a lot of unnecessary policies that are wrong in the selling of an article that costs as much as does the piano.

#### A Mistaken Attitude

With music as the basis of piano selling we find the men who do the work are not musical, and if they are musical they do not make evidence of it. Seldom are piano men seen at musical functions. They do not seem to realize that the very life of the piano depends upon music.

There is not that accord between piano men and musicians that should be apparent. There is no sympathy between the two important elements of the business—one an art and the other commercial. Art and commerce should work together, and this more necessary in piano selling than is in evidence. Music is more in demand at this day than at any time in the development of our civilization. In fact music is a necessity, and yet piano men do not seem to realize this fact.

The commission evil has had much to do in building antagonisms, and this should be brought to something like a business arrangement between the sellers and those who in reality create a demand. Manufacturers of concert grands have carried a load in which they have had but little assistance from the men who sell their products. The concert grand work is expensive, hard to handle, but it has done much to keep public attention focussed on the piano.

The radio now is helping in the music demand. Yet we do not find the piano men meeting this in a way that is of benefit to the trade or the industry. Piano men argue against the very life of their business without any basis for such objections. Yet there seems to be no effort to bring about a readjustment that will smooth over the antagonisms that are really based upon a misunderstanding that lies in the efforts to block the musicians' help in bringing to the people the basic musical instrument.

#### The Piano and the Musician

The instrument itself has nothing to do with these antagonisms to which the piano is subjected. There is the piano and there the musician. The musician believes he is not treated right; the dealer will assert that he knows he is right in his opposition to the musician, and yet the musicians are just as necessary to the piano trade as is the piano itself.

Why this determined opposition to what could and should be a part and parcel of piano selling? It is just sheer stupidity on the part of the piano men themselves. The successful dealers are those who have accepted the musicians; this same applies to the manufacturers, and the work the concert grands have done proves this.

It may be this kind of talk is rather oppressive to

the dealers and their salesmen, yet the great successes in the piano business have been brought about through the use of the names of the great musicians, and this given to the people in days past by the use of the concert grands upon the concert stage.

Things are changing in this respect. Now comes the radio with its broadcasting stations giving music of the great masters, along with the prevailing music that some believe is necessary to keep alive a love for music. The piano's best friend in the past has been the musician, music of the best, and whatever name values that have been created have been through the classics in music.

Why fight all this experience and evidence of the past? Why do piano men show a lack of interest in what creates for them the business in which they have invested their capital?

The prospective buyer may know nothing of pianos or their different qualities, their tonal values. They look to the men who sell them to tell them, to lead them to the piano they should have. It may be that some dealers and their salesmen believe that a knowledge, or an inclination toward music, is of little value in their talks to sell, but the fact does remain, and always will, that the salesmen who is regarded as musical is the most successful.

#### The Musical Leaders Can Help

Always there is one in any small or large center that leads in music. Do the piano men cultivate these men? The writer in his piano selling days found in the smaller centers one or two that led in all that is musical, and to these personalities direct approaches were made to obtain that influence. But salesmen as a general rule begin to "knock" the individuals in the effort to escape commissions.

It is a wise salesman who gets this influence even if it does cost a little. In this there is a direct appeal for influence that is worked in all things in this day and time from politics to religion. That may be a somewhat irrelevant argument, yet many a piano man will waste more than it costs to pay a small commission and gain a sale than it does to lose a sale and have the inverted overhead spilled into the profit and loss column, with the accent on the loss. Let any dealer cast up his commission account against what his losses are in sales that were thrown to other pianos by the local musicians.

Here will come the arguments that commission fiends give the names of prospects to two or three houses, that claims are made here and there on sales the dealers claim they had nothing to do with, but the waste in this is lost through lack of comprehension as to just how to handle the musicians. Musicians who have beaten dealers through false claims are few and far between.

The paying of commissions should be looked upon as advertising. A dealer will spend three or four times more for an advertisement than a commission amounts to and think nothing of it, for he loves to see his name in big, black type in the newspapers. Being in the newspaper game ourselves this will sound like an argument against the very life of this paper, yet the belief is so strong that commissions well paid to musicians of worth is valuable as an advertising adjunct that it must be stated here no matter how or what the dealers may think about it all. The advertising agents are the musicians for the newspaper business.

The commission evil is one of the things that must be considered in future piano selling, in the adjustment that is before us and which will take a long time to bring about. With music growing in demand, with the people becoming more and more musical, there is reason for deep consideration of bringing

the musicians into the work of the salesmen and with the regard for the welfare of the musicians in mind, there can be brought about an assistance that can not be overlooked.

#### Selling Methods Need Reform

We must stand by the fact that in the past piano men have been rather careless in their ways and means of obtaining piano sales. There is a lack in the past of efforts not to be straight in selling methods. This has prejudiced the people, aided and abetted by the musicians as to what piano salesmen really are. The "piano agent" has not always stood at the best in his work, and this has been created by the very antagonisms that are referred to. If a musician aids in a piano sale, he certainly is justified in asking for recompense, just as a newspaper pays the advertising agents. It is the belief of the writer that commissions have been too high. The 10 per cent. for time sales and the 15 per cent. for cash sales is too much. There should be an arriving at a commission that is within the rights of both the dealer, the buyer, and the musician. A commission of 3 per cent. on time sales and 5 per cent. on cash sales is honest recompense for the musician.

Here is something for dealers to consider. The manufacturers can not help in this readjustment. If all dealers would agree to this and live up to it, there would be a start made as regards the bringing the musicians to a right way of thinking as regards the piano men generally.

#### Smaller Commissions

Some small voice may say that it is impossible to treat with musicians, that they "want the earth," or words to that effect. The dealers are not doing themselves justice in trying to beat the musicians out of commissions, and that because the percentage has been too high. No dealer can afford to pay 10 per cent. on piano sales. It eats into the necessary profits of the dealer. But 5 per cent. on a cash sale would bring about that good feeling on the part of both sides if it be understood that the percentage is universal. Thus the antagonisms would be eliminated.

Another thing. No dealer should give a piano free to any musician. If the piano be given free, the musician will expect a commission on a sale at the prevailing rate of 10 and 15 per cent. just the same. Let the musician at least pay the charge for rent that will cover deterioration and costs of moving, and also pay the tuning charges.

Few dealers realize what it costs to carry a free piano. No musician realizes the cost of that carrying a piano in his studio for nothing, with tuning on the side that are excessive, for no tuner can give poor work to those who are supposed to know tone and whether a piano is in tune or not. Let the dealers that have held on up to this point in this revolution that now is going on start with the small things, keeping an eye on the big things, amalgamating them and bring about a different method of selling, and attain the respect and confidence of the musicians by square treatment. Then will be the start of the readjustment that must come.

#### The New Era

One well known piano man, with a factory and several branches, voiced this revolution by asking the writer this question: "Why can't piano men be honest?" They will have to be honest in piano selling if they stay in the business. Past delinquencies have become known, there will be that respect for the piano created that will make of piano men what they seemingly desire, to be "merchants" instead of "dealers." It is going to take a long time to do this. There are today about sixty manufacturers, while there are thousands of dealers, with hundreds of thousands of musicians and people musically inclined, that will demand this honesty. The manufacturers will dwindle down to still smaller numbers, and those that will survive will be the makers of name and tone value pianos. It will not do to trifl with this situation. Get the musicians to help in this selling, but pay them for what they do. Do not give free tunings and rents to musicians. The savings in this direction will more than pay the small percentage that commissions cost. Figure it out.

WILLIAM GEPPERT.

## Piano and Musical Instrument Section

### *Lucien Wulsin Honored*

The Cincinnati Commercial Club recently visited Pittsburgh on a trip of propaganda regarding the finishing of the Ohio River improvements which will soon receive the attention of Washington. This matter is deepening the Ohio River from Pittsburgh to Cairo, to give a nine foot depth for river transportation to the Mississippi through a system of locks and dams. The Government has been working on this for many years. ¶ It is said these river improvements cost more than the building of the Panama Canal. Strange as it may be to some, this improvement of the Ohio River is closely allied with the Panama Canal and gives to the great Middle West water transportation to the whole world. ¶ President Hoover will make the trip through the Ohio River as did the Cincinnati Commercial Club. Lucien Wulsin was honored recently, being elected president of that body which has and is doing so much for the Queen City of the West, which now is ringing with the tap tap of steel riveters in building great structures in the long neglected business section of the old town. The Enquirer says this about the election of Mr. Wulsin: ¶ "Lucien Wulsin, vice-president of the Baldwin Company, Cincinnati, was elected president of the Cincinnati Commercial Club at the annual meeting aboard the steamer Cincinnati. Mr. Wulsin, who was vice-president last year, is one of the youngest men to be honored by the club. George D. Crabb, vice-president of the Cincinnati Union Terminal Company and president of the Philip Carey Manufacturing Company, was elected vice-president of the club. J. B. Doan, president of the American Tool Works Company, was elected treasurer, and W. F. Wiley, editor and general manager of The Enquirer, was elected secretary. ¶ In addition, former United States Judge John Weld Peck, John D. Wareham, vice-president of the Rookwood Pottery Company, and Harry A. Worcester, president of the Cincinnati Union Terminal Company and vice-president of the Big Four Railroad, were elected to the executive committee. The nominations were made by the former presidents of the club, with L. A. Ault presenting the report."

### *Mad Music Merchants.*

Strange how some piano dealers who desire to be designated as "music merchants" will get red in the face and show much indignation when it is stated that the piano is growing stronger and is coming back. These piano dealers are what might be called failures, not that the conditions surrounding the piano at the present time can be blamed for what is, but because these mad men of the piano trade blame the piano for their own failures to keep pace with the events of the day. ¶ The piano IS coming back, but there is no one who will contend that it ever will get into the same condition that has had much to do with its recent past low production. These men who get "mad" when it is suggested that there will be a production maintained by a musical demand, overlook their own lack of understanding. They refuse flatly to believe that the piano will ever again be the easy money-maker it has been in the past. ¶ Another thing that creates this situation on the part of the "knockers" is the fact that the instalment paper gathered by the weaklings during the "good old days" is fast running out, and there is in sight nothing that will make the piano the living for them that it has in the past. ¶ The piano is coming back, notwithstanding what these gloomy loafers contend. This but means that there will be an elimination of the gentlemanly loafers from the piano field. They will have to find other occupations; but they never will find anything one-half as easy to make a living out of as was the good old piano in the days of the past. ¶ There will remain that steady demand created through music for just so many instruments of good tone values. These will be sold by about one-third of the dealers that have been operating along the old lines of easy selling, with special sales predominating, and these special sales generated through the stencil of cheap no-tone values. ¶ Let the men who are beginning to be driven on the rocks of misfortune prepare for this last change in piano selling. If they really sold pianos by working hard for the sales they will find there is a good profit-making yet with us in the business. If they decline to continue in the piano line, they will find that their ability to sell will carry them into something that will not be as nice, and that they will have to work harder for the sales in

what they select to operate, and always will look back upon the wonderful business created for them by the now seemingly despised piano. ¶ The piano is just what it has been—it is the men who sold them, and sold them carelessly, "hocked" their instalment paper, renewed with the manufacturers and made an easy and respectable living, who are suffering and not the piano. The piano is with us, always will be as long as music lives. Those who respect the piano will be the men who will control the coming steady production created through the demands of music. Therefore, let us respect music and the piano and not deride the favorable talk about the piano and the business music creates for it.

### *"Relief" for Musicians.*

It is a strange impression some musicians absorb as to the workings of the outside world. Their own interests are personal. They read little, that is the majority of them, and when it comes to political matters they are what might be termed "tone deaf." A well known singer was heard talking the other day in a hotel dining room in the Middle West asking why the Government did not do something for the musicians, taking as his text what the Government was going to do to help the farmers by paying them so much money to help them along. ¶ The musician said that the music makers had been hurt by the radio, just like the farmers had been hurt by the stock markets. This is not overdrawn, but a fact. The musician was told by a fellow musician that the radio furnished a lot of work for the musicians, and that the radio paid high prices for music. ¶ This did not turn the first musician from his arguments. He said the musicians had to work just as hard as did the farmers, and that it was an injustice. Genius was referred to and all that goes to make up the arguments of those who fill the demand for music. ¶ The feeling against the radio was florid, and was only explained when the second musician wanted to know if the first musician had ever worked for the broadcasters. The mirth was substantial when the first musician wanted to know "what is a broadcaster?" ¶ The protests of the first musician were just about as sensible as some of the protests piano dealers make against the radio. If there ever was a propaganda for music that does as much as the radio for music, it will be hard to find. Piano men might just as well say the performances of the hundreds of real orchestras in this country were bad for the piano. Broadcasting programmes are giving the people more and more good music. With this propaganda there is no need for relief for the musician on the part of the Government. Again, how can the musicians' votes be controlled?

### *Volstead vs. Conventions*

At a recent convention of business men and manufacturers it is said that there was a night gathering that met to have a "good time." The first thing before the forgathering was a motion that every one present had to agree to "stay with the crowd" until the daylight of the morning after. This motion was agreed upon unanimously, it is said, and only those excused who were incapacitated and had to go to bed on account of the proceedings before and after the dinner. ¶ This may seem a reflection on the inefficiency of the Volstead guardians, but this paper does not say as much. But it is said, exclusively confidential, that many a headache was crying for protection so that the next meeting of the convention could be attended. ¶ All this may be mere piano talk, but that motion, which was seconded and then voted on, gave indication that the subsequent headaches were entered into with malice aforesaid. ¶ Atlantic City held the palm for many years as one of the moistest confidential incidents along these lines, and that was before the Volstead days. So we can imagine, if all be true that be said, that there was much in the recent convention where this incident related is said to have taken place that it is liquid inducements and not the leaning toward a betterment in instalment selling that brings some to vote for motions of entire freedom as to taking the name of the law in vain, and then paying the price by suffering the morning of the day after. ¶ Why will business men defile their calling of music by these rumors that may be true and may not be true? Those "who were present" and "also ran" can give definite and truthful testimony to all these or other such rumors. We listen for that "shush," which means keep quiet, for the love of business. Many a

sin is created by this overregard for business interests. Suppose we attend to the interests of our customers. Then there will be no rumors such as referred to herewith. We can all be wet and yet remain dry.

### *Piano Name Values*

In the "good old days" the imitating of piano names was startling. There was a factory in New York that made decalcomanies for any one, imitated stencils, etc., and no-tone boxes masquerading under the names of pianos, but maltreated in one way or another. The dealers who received these no-tone boxes found no stencils on the fall-boards, but a bundle of stencils of various names furnished which the dealers could "re-brand" the no-tone boxes just like rustlers in the west re-brand cattle. ¶ All this has been told again and again, but few realize the disturbances that come with the mispronunciation of piano names. The MUSICAL COURIER one time gave some thirty or more mispronunciations of the famous old Knabe piano name. The Kranich & Bach name had sundry and many mispronunciations, as also did the Sohmer and others. We now find that the mispronunciation of names of towns is about as prolific. ¶ The Pathfinder gives this illustration: "AND ALL WRONG.—There are 19 ways to pronounce the name of Miami, if a record kept by George B. Joyner, Pathfinder reader at Whitney, Fla., is to be relied upon. From bits of conversation overheard at recent tourists' gatherings in Florida's mecca, Mr. Joyner lists the following: Mi-a-mer, My-er-muh, Mi-armour, My-aim-ah, My-mah, My-am-I, May-hammer, Me-hammer, My-hammer, My-anamy, Me-ammy, My-ammer, Me-yammer, My-yammer, Me-ah-mah, My-ah-ahm, Me-ammy, May-yammy, and M'ammy." ¶ It is to be presumed that Florida will now protest and blame all this upon California. Talk about piano competition; these two states can give piano men much in the way of "boosting" and "knocking." The weather, how unusual, still runs along in the same old way in both states. Piano men must not get discouraged. Real estate is being sold in Florida again.

### *The Oracle Man Speaks*

Those who are accustomed to read with bated breath the pronouncements of Roger W. Babson will no doubt note with interest this recently published statistics as to the comparative values of newspaper and radio advertising. After "exhaustive" tests, Mr. Babson has determined that newspaper publicity is 222 times as productive as advertising via the radio route. ¶ The "oracle man of Wall Street" has the comfortable faculty of reducing all of his statements and prognostications to mathematical formulas and many years ago he overcame his natural diffidence and modesty so that today the world knows almost as soon as he does himself what he is thinking about and what he has discovered. Babson has spoken. The ukase has been promulgated. It is true that a man less confident might have hesitated to utter so drastic and exact an opinion upon the evidence presented by "the most famous tipster of them all," but that does not enter the discussion. ¶ It appears that Mr. Babson tried the radio as a means of putting over one of his pet projects, which proved, in the gentle dictum of the day, "a flop." Judged on the basis of immediate results, each prospect cost 222 times as much as his normal return from newspaper publicity in other promotion schemes. Hence the howl of anguish. ¶ Seriously, however, this plaint brings to mind that there is a terrific waste in radio advertising today, due largely to the rather crude and flamboyant method of presenting the advertising appeal. To have a brazen voiced announcer proclaim the merits of some commercial product or enterprise certainly lacks finesse. Commercial advertising is supporting present day broadcasting, and as such has a recognized place, but a new way of retaining the entertainment feature along with the advertising appeal must be devised.

### *A New Association Service*

The Board of Control at its final meeting adopted a suggestion made by the retiring president, C. J. Roberts, for the establishment of a personnel department as part of the executive office work. This department will register the names of retail salesmen who are free for engagements and will also receive requests from dealers who have openings in their sales forces. Some efforts will be made to grade the salesmen in accordance with the type of opening available. No charge will be made for this service. ¶ This in effect is much the same as has been advo-

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cated for some years back by E. J. Pettinato, president of the New York Piano Merchants' Association, whose plan was to establish just such a local Salesman's Bureau. National operation of the plan offers even wider possibilities of service. Of course the difficulties pyramid as the scope increases, so that it might be the wiser course would be to go back to Mr. Pettinato's original idea and try it out on a smaller scale. Perhaps the plan will develop a series of such local bodies with the national office as a central and directing head. Certainly the executive office will need the cooperation of the local associations to determine the standing of the individual salesmen. The idea is especially valuable in view of the probable realignment of retail piano outlets in the not too distant future.

### Promotion Experts

The promotion expert is in the limelight. Fond mothers no longer hope their sons will become President of the United States. There are more and better paying jobs in the promotion field. Some mighty pen wielders have said that the promotion expert is born and not made, but this is slightly inaccurate. The p. e. is usually a salesman "gone wrong." ¶ This is how it all happens. Many an otherwise splendid salesman finds a big handicap in having to stick more or less to facts. He has a broad imagination and he feels stifled and held down as a mere commodity salesman. So he acquires a vocabulary and a "go-getter" air and becomes a salesman of ideas. His chief assets are a good "front," "patter," a standard assortment of alibis, and a penchant for fooling around with colored crayon chalk, T-squares, etc. He memorizes a couple of dozen handy facts and figures, at least two speeches and "goes Rotary" —or Kiwanis as the case may be. ¶ With this equipment his job is not too difficult. It consists largely of attending luncheons and telling other people that to make money they must spend money. He "borrows" or "adapts" a promotion plan based on a standard success formula, and starts off. He can't go wrong. If his plan miscarries, it is because he has not received proper support and cooperation. If it goes well, he proves by complicated and highly inaccurate diagrams and charts (three colors at least), how much better things would have turned out had more money been spent. In the meanwhile he draws down a tidy little sum as a sort of retaining fee, plus commissions and "rake-offs" (discounts, etc.) on practically every detail of every bit of work under his jurisdiction. ¶ It is a steady job. With careful management three or four "promotions" should last a business lifetime—that is up to his retirement. The great line is "Rome was not built in a day," translated into advertising jargon as "What can you hope to accomplish in a few years after so many years of absolute disregard of the elementary principles of scientific marketing." As to expense he points to other industries which "spent two and a half millions last year and will spend five million next year." Oh, well, it all helps to keep idle dollars in circulation and in all probability does not do any lasting injury to the industry being "promotionalized."

### World Piano Markets

Piano men do a whole lot of unnecessary worrying instead of concentrating their thoughts on their own immediate problems. For example, there is much being said at this time over a presumable "world slump" in pianos. This is one of those dangerous half-truths that cause a whole chain of illogical rationalizations. Certainly there is a depression in many countries aside from the United States, but the curious part of the situation is that in each case the prime cause is individual, being sometimes economic or political or competitive. The very variety of the causes is sufficient to explode any notion that the world is turning against the piano. ¶ We find that in America, for example, the present slump is more than half due to the sins committed by piano men, in cheapening piano values and lowering the appeal of piano advertising. This fact is proven by the fact that the low and medium grades have suffered far more than the higher name value grades, whose reputation has kept them to a fair sales average in spite of unfavorable conditions. ¶ In England there is likewise a slump in piano sales, but there the high priced pianos are not selling, while the lower priced instruments are being kept moving. Competition with the high grade German makes has undoubtedly lowered the prestige of the high grade

British pianos and is at least partially responsible for present conditions. ¶ In Germany the slump seems to be economic rather than musical. The fictitious post-war prosperity based on a depreciated currency is passing, with the result that people there are actually not able to afford pianos. ¶ In France, the fall-off means little, for French piano merchandising methods are far behind the times, and there has been little or no effort made to make the public music conscious. ¶ The piano has never been very popular in Italy save as a means of vocal accompaniment. ¶ Australia is suffering from the selfish action of the British piano manufacturers, who in their desire to get hold of that market exclusively for themselves have tried to kill foreign competition by securing an exorbitant tariff rate. This merely means that the Australian public has to pay for the increase, with the result that retail prices have skyrocketed beyond the reach of the ordinary income. ¶ Mexico is suffering from her usual attack of revolution—it is. ¶ The proof of the people's very real desire for the piano in normal times lies in the examination of conditions in countries not affected by special economic ills, trade abuses, or the aftermath of virulent competition. The South American republics, neither more or less prosperous than a few years back, are showing a normal increase in buying pianos. Even the radio, which is assigned the chief role of bug-a-boo everywhere, has had little effect on piano sales there. ¶ It is illogical to argue from appearances alone without an examination into the underlying causes. The growing tendency of people to mortgage their incomes through the instalment system is probably the one factor in common in all of these countries, but since the piano itself is largely an instalment proposition it should suffer no undue effects therefrom, as far as sales are concerned. Collections are another matter. ¶ One thing that is evident is that people everywhere, and especially in the United States, are becoming more conscious daily of their need for music. And, be it remembered, music without the piano is unthinkable.

### Parham Werlein

One of the features of the recent music trades convention held at Chicago was the open forum meeting conducted by Parham Werlein, of New Orleans, who was honored at the last meeting of the convention by election as president of the National Association of Music Merchants. Mr. Werlein is not only a shrewd business executive but he also makes an ideal presiding officer. This was evident at the open forum meeting, which many of the conventioners declared was of more real benefit to them than any other part of the proceedings. All of the subjects brought up for discussion were of keen interest. Mr. Werlein unostentatiously kept the discussion along factual lines, which meant that practical suggestions for improving business conduct and increasing sales were many. ¶ The new president's grasp upon the practical issues confronting the piano trade augurs well for his administration. He is a worthy successor to C. J. Roberts of Baltimore, whose presidential record set a high standard. Mr. Werlein accepted his new post as a responsibility rather than as an honor. In this spirit there is no question that he will be an able worker for the cause and an inspiring leader. He has not as yet outlined his program for the year but that it will be a constructive policy may be taken for granted. It is to be hoped that his association venture will be as successful as is his own business in New Orleans.

### At Salt Lake City

At the annual meeting of the Western Music and Radio Trades Association held last week in Salt Lake City, Utah, Ernst Ingold of San Francisco was elected president, with W. H. Graham of Seattle as first vice-president, and Don G. Peterson of Bakersfield, Cal., second vice-president. The choice was approved by everyone for Mr. Ingold has been an outstanding figure in association work and during two terms as president of the Pacific Radio Trade Association he established a record for executive ability and constructive policies. His election is considered another indication of the close alliance between the music and radio industries. The board of directors elected at the same time consists of the following members: Russell T. Bailey, Spokane; W. W. Bradford, Denver; William Cross, Oakland, Cal.; James R. Fitzgerald, Los Angeles; James Fletcher,

Victoria, B. C.; George S. Glen, Ogden, Utah; Earle P. Hagemeyer, Denver; Mrs. S. S. Hockett, Fresno, Cal.; Calvin Hopper, Tacoma; H. E. Gardiner, San Francisco; Daryl Kent, Vancouver, B. C.; W. C. Orton, Butte; Gene Redewill, Phoenix, Ariz.; Elias Marx, Sacramento, Cal.; Frank Salmacia, Glendale, Cal.; C. B. Sampson, Boise, Idaho; Fred R. Sherman, San Francisco; George C. Will, Salem, Ore., and E. M. Brinkerhoff, Los Angeles. The 1930 convention will be held in San Francisco.

### Economy and Service

According to a very well known department store executive the two most important management problems in that field today are economy in store operation, and service. This is a remarkable confirmation of the principles which have been outlined for the retail piano merchant of the future by this paper. There is no question but that the average department store is operated along greater lines of efficiency than is the average retail piano store. Yet we find that the department stores themselves recognize that they have by no means reached their maximum savings in small wastes. The moral to be drawn is fairly obvious. ¶ The inclusion of service as a direct factor in net profits is unusual but by no means out of place. Service means as much to the piano dealer as it does to the department store, and this does not include only instalment customers. While it does not usually mean resales in the piano business, it certainly does lead to friendliness, recommendations, and easier sales.

### An Unusual Sale

An unusual sale recorded recently was made by the Platt Music Company of Los Angeles of a number of fine Chickering and Knabe pianos to various "talkie" companies for use in new sound film productions. Mr. Platt reported that his organization had sold five Chickering and five Knabe pianos to the Fox studios, one Knabe concert grand and one Chickering grand to Metro-Goldwyn, and two Knabe concert grands and one Chickering to the Paramount-Lasky organization. ¶ This is not only a sizable order but is of peculiar interest in that it shows the judgment of the experts of the new "talkie" industry towards the tonal qualities of these instruments. Due to the peculiarities of the electrical "stepping-up" of the sound vibrations it is the greatest importance that the tone be pure, inasmuch as if any imperfections in the tonal register exist they will be shown up much more sharply in the film reproduction than upon the original hearing. It is a tribute to fine piano craftsmanship.

### Promoting Good Will

The Will A. Watkin Company of Dallas, Tex., is making excellent use of its music teacher affiliations to build solidly for musical friendships that will undoubtedly accrue to its advantage in the future. This company is one that realizes the value of the music teacher as a positive sales force and spares no efforts to gain the good will of the music teaching profession. ¶ One of the vital ways in which this institution is of service to the teachers is in the use of the Watkin music salon for pupil recitals. Finding halls suitable for student recitals which are not too large so as to disturb the pupils, and yet which is large enough to accommodate parents and friends, is one of the perennial problems of every teacher. The Watkin salon, which is large and yet retains a fine intimate atmosphere due to the arrangement and furnishings is ideal for the purpose. ¶ Recently on four evenings during a single week the facilities of the music hall were turned over to various teachers for the purpose of staging recitals, each event drawing a representative audience. The Watkin salesmen make no attempt to sell pianos during these occasions, but the store is lit up and a number of employees are on the floor to answer any question that may be asked. It is an excellent opportunity to display the instruments on the sales floor to good advantage for those who attend the recitals are in an amiable mood and their thoughts are actively concerned with music, due to their personal connections with the young artists who are furnishing the musical entertainment. This is service to music, the value of which cannot be overestimated. It makes the store the center of a whole circle of musical events. The performers and visitors alike are impressed subconsciously with the fact that the Watkin institution is interested in music advance, that it is generous, high minded and courteous. It is only a single step to translate that feeling into action when the time comes for the consideration as to where a piano shall be bought for further study or for home practice and entertainment.

## Piano and Musical Instrument Section

# Rambling Remarks



**"Controversy equalizes fools and wise men in the same way,—and the fools know it."**

—OLIVER WENDELL HOLMES.



### The Rambler Has an Interesting Talk with an ex-Piano Man, Albert Krell—Recalling the Beginning and End of a Brilliant Plan.

The Rambler had the pleasure of a talk with Albert Krell, in Cincinnati, the other day. Mr. Krell was one of the best known piano men in the industry some years ago. He is now in business in Cincinnati after working on the Ohio River improvements that now are being shown to the world, and which will be honored with a trip over its waters by President Hoover in the near future. The Cincinnati Commercial Club recently made this trip, going to Pittsburgh by rail and returning to Cincinnati by river. This same club honored the piano industry by electing Lucien Wulsin, of the Baldwin Piano Company, as president of the Cincinnati business club that is doing so much to bring Cincinnati, with its many advantages before the world.

Albert Krell looks as young as he did in the old days when he was starting the piano business with propositions that gave much food for thought in piano manufacturing. The Rambler believes that the finest business proposition in piano manufacturing was brought into practical operation when this man organized a policy of manufacturing and distribution in pianos that was of the highest commercial possibilities.

#### The Old Krell Plan

Mr. Krell believed a piano plant should have steady and adequate distribution, and to attain that he brought together a number of the leading piano dealers in the larger centers in this country, and under one corporate organization formed a combination whereby the dealers became holders in the manufacturing plant. Only one dealer in each city was brought into this combination, but each dealer was an equal holder in the stock, and each dealer was to engage to take so many pianos each year from the manufacturing plant, these pianos bearing the name of the dealer, and this then carried weight in that there was no taint of the stencil.

#### The Springfield Fire

The plant was located in Springfield, Ohio. It was a great factory plant that had been built for and had been run for some time as a furniture factory, if the memory of The Rambler is correct. The whole plan was carried out as to production and distribution. Upon the night of the production of the first piano a destructive fire destroyed it and the only thing left was, said Mr. Krell the other day, a bundle of MUSICAL COURIER EXTRAS, which Mr. Krell stated he had in his possession today as a reminder of the destruction of one of the most brilliant schemes of piano manufacturing and selling that ever had been brought to completion in the piano industry.

What Mr. Krell did after that catastrophe is well known. He is a man of indomitable courage and enterprise, but he does seem to have been followed in the piano business with a series of bad luck, we might call it, that carried with each one more than the average man could endure and still strive for rebuilding.

#### Something New

This Springfield enterprise was something new, and would be as new today if it could be carried out along the lines Mr. Krell brought into being in this one venture in Springfield, Ohio. Just figure out what it meant to the keeping a piano factory going all the time with an assured distribution, and what it meant to the dealers that formed the organization in the having their own pianos manufactured directly for them, with no competition in the form of stencils. It was a big, brainy plan, and had fire not demolished such a structure for business success, there would have been many to copy what Mr. Krell conceived. It is a good proposition

even at this late day, but Mr. Krell seems to have other ways to sell his acknowledged ability in business.

### Too Much Whining on the Part of Piano Men Is the Greatest Obstacle in the Way of the Piano—Stop Grumbling and Help in the Good Work.

The Rambler is meeting with some queer experiences in the Middle West during his stay in that section of this great country. He first meets a piano man who says he is through with pianos and all that pertains to music. Then meets another who says he is quitting because there is no one wants to own a piano. It goes on from one argument to another against the piano. Always the piano is to blame when that helpless instrument is as it always has been, the one that has to do all the fighting for its position, and those who live off it are trying in every way they can to kill the selling qualities of the basic musical instrument along with its ability to clothe and feed a lot of men who object to being called "dealers" and want to be called "merchants."

It makes The Rambler mad to have such obstacles thrown in the coming back of the piano that fell, not because people do not want it, but on account of the same conditions that have affected other lines of commerce. Do we hear such talk about other products by those who are meeting the difficulties as does the piano? Hardly.

Piano men who want to be merchants are just what they object to being called. It does not cost any more to speak well of the piano than it does to cuss it out from time to time, and that just because the piano dealers do not seem to know enough to take up what there is in the music line. They do not seem to be able to meet existing conditions with brains enough to overcome all that has been thrust upon the commercial world through improvements that will in the end bring the piano into a better field of commercial possibilities. Those who now are bemoaning these conditions will be out of it and a new line of men taking up what is now being thrown away.

The Rambler is asked time and again what a piano man should do who has been "knocked out of a good thing by the radio." Well, The Rambler acknowledges he really does

not know what he would do himself, but he feels that if he had been in the piano business he would have conserved his overhead to meet the requirements of his capitalization, and that capital not what he owned the manufacturers but would have grown as his profits allowed him to do.

He believes he would have kept out of the hands of the discount banks, would have bought only what he could pay for through the collections that were brought in each month.

If Florida were to stop as have the piano men it would "play dead doggie" for all time. But notwithstanding its difficulties and the competition of California, it is coming back, slow, to be sure, but coming back. The piano is coming back, slow to be sure, but coming back.

Stop this whining, for whining it is, and let the piano alone. If there is nothing good to say, let it stay buried and get out of the business. The piano is coming back, and all the talk of disgruntled piano men will not stop what is a real demand, a utility demand one might say. Just as long as music lives so will the piano.

### Son of Alexander Steinert of the Famous Old House of Steinert in Boston Wins Musical Honors Abroad.

Alexander Steinert, of Boston, son of the treasurer of Steinert & Sons in that city is carrying on the musical traditions of his family. Quite recently he appeared in Rome in the dual role of composer and conductor, presenting, with the aid of the orchestra of the Augusteo Theatre, two poems of Shelley for which he has written an appropriate musical setting.

Alexander Steinert the younger, has shown remarkable musical talent. He is only twenty-seven years old and is at present connected with the American Academy at Rome. Last year he was awarded the Juilliard fellowship in musical composition by the American Academy of Music. He is a Harvard graduate and has also studied at the Conservatoire National de Paris. In 1926 he married Miss Sylvia Curtis, daughter of Mrs. Ralph W. Curtis of Beaulieu, France. His permanent home is in Paris.

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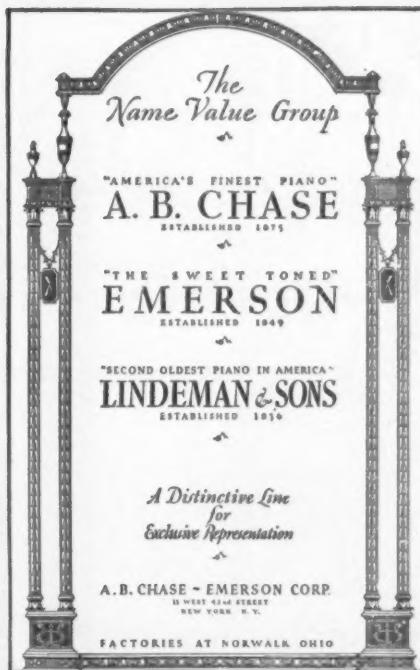
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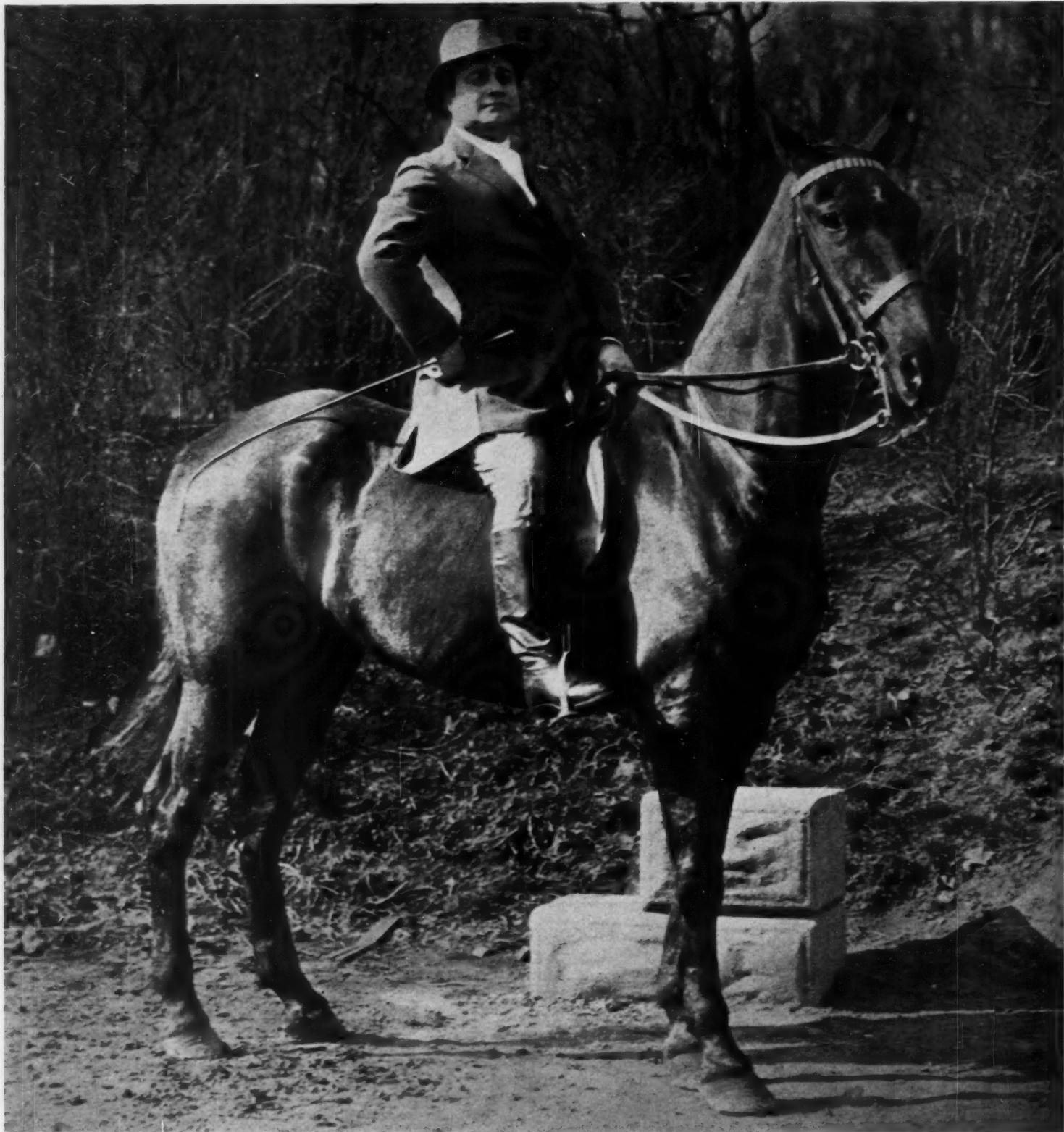
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